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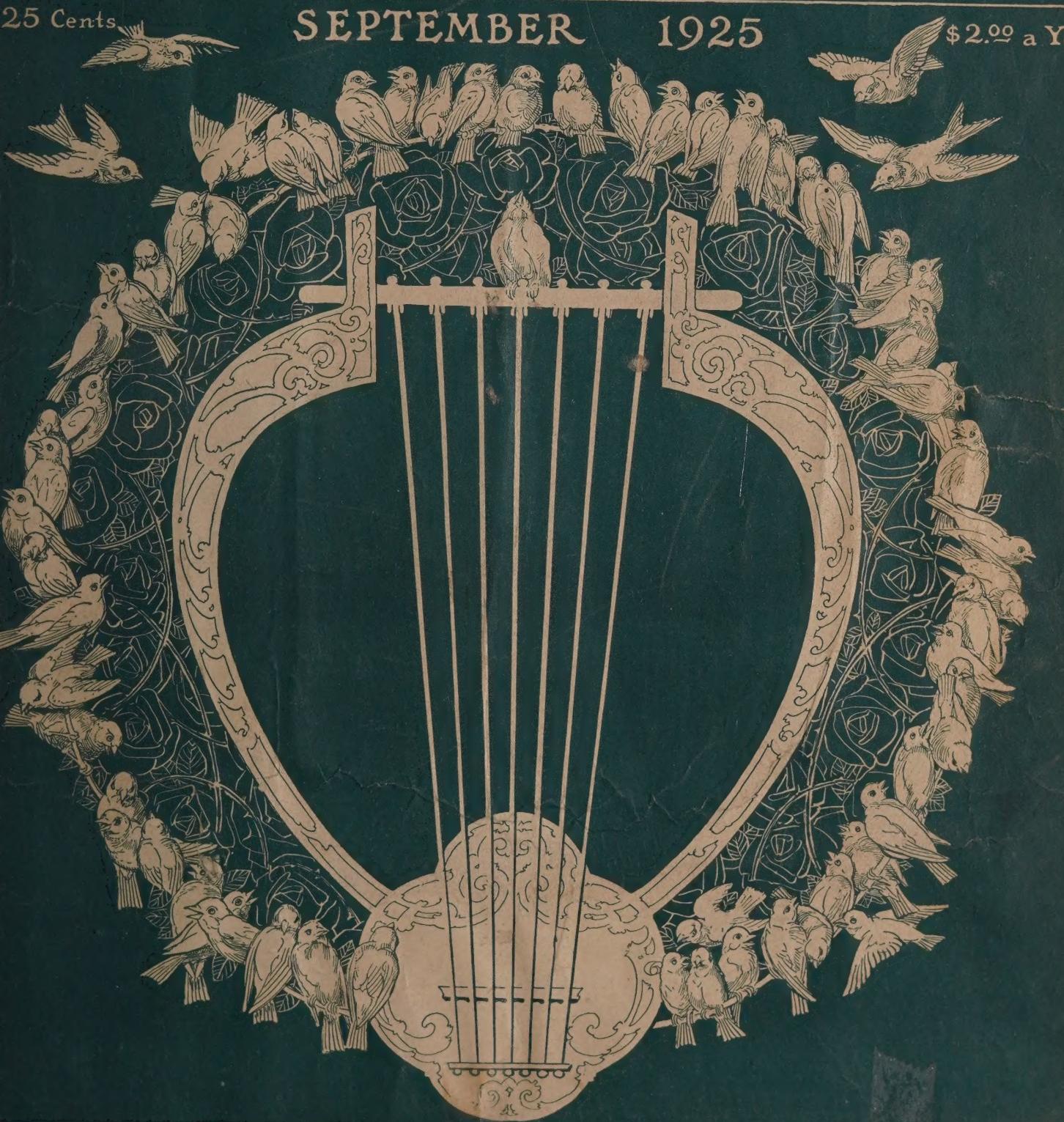
# The ETUDE

## MUSIC MAGAZINE

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SEPTEMBER 1925

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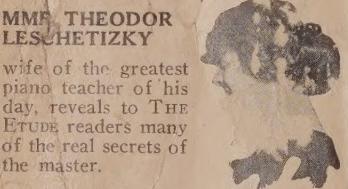
MARK HAMBOU'

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MME. THEODOR LESCHETIZKY

wife of the greatest piano teacher of his day, reveals to THE ETUDE readers many of the real secrets of the master.



The "I Love" Mu Enjo

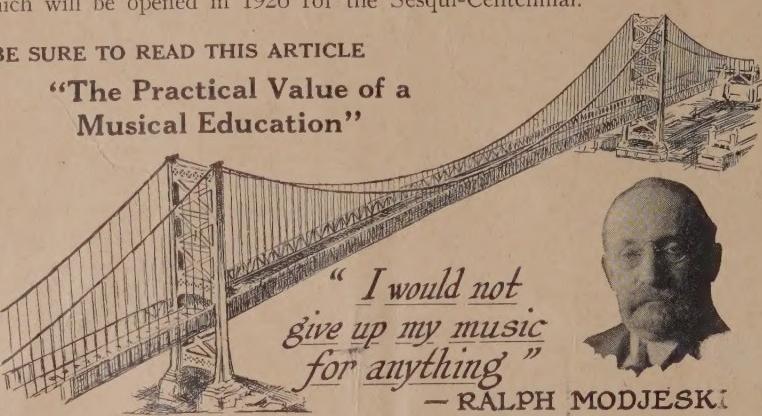
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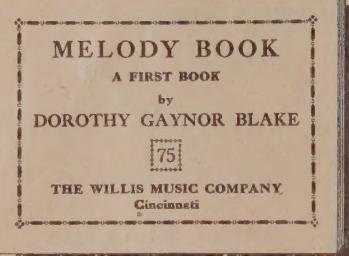
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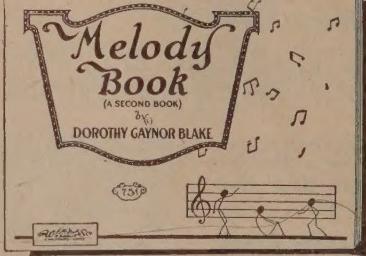
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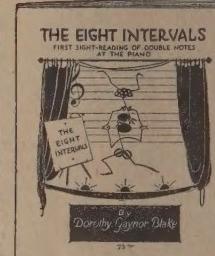
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Vol. XLIII. No. 9

SEPTEMBER, 1925

Entered as second-class matter Jan. 16, 1884, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879.  
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## The World of Music

ve Rossini "String Quartets" have been discovered in the Library of the Royal Academy of Music of London. They were written for Lord Burghersh, after Earl of Westmoreland, the founder of Royal Academy. They have no marks of session and seem never to have been.

Mr Faletten, for many years prominent American musical life, was drowned on July 1 at Readfield, Maine. Born in Thuringia, September 21, 1846, he was largely self-taught in music, and, before coming to America, was ten years associated with Joachim Raff at Conservatory of Frankfort-on-the-Main.

The Metropolitan Opera Company, New York, through Giulio Gatti-Casazza, forwarded to the Society of Italian Authors the sum of twelve thousand lire (about thousand dollars, at normal exchange) toward placing a Puccini memorial in the hall of Milan.

Handel Festival was held at Leipzig, June 8. A new version of "Tamerlane," together with several other operas and chorals of "The Old Saxon," made up the program.

The Salzburg Festival has been officially recognized by the Austrian Government. Tickets of admission to the festival have been issued to be accepted at the frontier in lieu of the usual passport with its customary fee in dollars.

"Beggar's Opera" is having another "revival" in London. Perhaps the cycle is fitting itself, and we are to come again to the time when we may sit back easily at the theater and enjoy a "tune" without being a target of lorgnettes.

he Australian Musical News," a interesting and enterprising journal, now in its fourteenth volume, visited our office this week. Welcome! It is good to know that musical achievements are so vigorous in quite distant that the news we receive is

unenut Lake Park, Pennsylvania, and its musical season with a week's Festival of Concerts and Oratorio, by a chorus of solo voices, the Cleveland Symphony Orchestra, and well-known soloists, ending a gala production of the "Messiah."

National Conservatory of Music has founded at Buenos Aires, with Carlos Buchardo as the director.

ndon has been entrusted with the direction of the score of "Turandot" which left unfinished at the untimely taking of Puccini. It is scheduled for its premiere at La Scala some time during the coming season.

New York Symphony Orchestra, Walter Damrosch as conductor, has given two compositions their "world premiere," fifty compositions their "first performance in America," and thirty-nine their New York hearing."

Baltimore, Maryland, is the only city of the kind so far reported to us as having a Department as a regular branch of its government. Frederick R. Huber is the first Municipal Director of Music in Baltimore.

ster Helfer, of Cambridge, Massachusetts, has been awarded the Walter Damrosch scholarship in musical composition at the American Academy in Rome. This is the fifth of the kind, the others having gone to Dr. Thompson, Leo Sowerby, Howard Hanson and Wintner Waits.

thus Foote, of Boston, one of the most of America's composers, received the degree of Doctor of Music from Dartmouth College at its recent one-hundred-and-fourth commencement. Real achievements are sometimes late of recognition.

ree Leading Prizes of the recent Edifod, at Youngstown, Ohio, went to and. The Orpheus Male Choir won the prize; the Mixed Chorus of one hundred and seventy-one voices received the \$500 while the Glenville High School Chorus off the \$100 prize.

A Bust of Puccini, to be made by the Russian sculptor, Troubetzkoy, has been ordered for the La Scala of Milan.

Erik Satie, one of the best known of the modern French composers, passed away July 3. An intimate of Debussy and Ravel, and a champion of "The Six," his lectures served to introduce several composers who later became famous. His compositions include ballets, incidental music to plays, and numerous piano pieces, mostly with fantastic titles.

The Beethoven Monument in Heiligenstadt Park, near Vienna, has been desecrated by vandals, who have broken an arm from the statue as well as badly soiling the monument.

The Centenary Celebrations for Johann Strauss were initiated lately by a concert in the house at Salmannsdorf, a suburb of Vienna, where his father spent the summers of 1831-1836 with his family, and where Johann, at the age of six, wrote his first composition, a little waltz, which his wife had published forty years later as a surprise to her husband.

George Ashdown Audsley, born in Scotland, but having spent most of his life in America as a leading ecclesiastical and organ architect, and the author of several authoritative works on organ building, architecture and the allied arts, died in the last week of June.

Polyglot Casts at the Metropolitan and Auditorium have been the incentive for recent comment. Even then, La Scala of Milan might claim the palm in this achievement, for at a performance of "Pelleas et Melisande," in French (but the only opera of the season which was not sung in Italian), the artists were: Pelleas, Belgian; Melisande, Belgian; Genevieve, Argentinian; Doctor, American; Arkel, Egyptian; Golaud, French; Yniold, French; conductor, Toscanini, the only Italian sustaining a principal part.

Francesco Berger, eminent musician and musicologist, of London, recently celebrated his ninety-second birthday. Eighty-two years ago he made his first public appearance as a pianist. Charles Dickens was his personal friend, and the active nonagenarian still busily pursues his professional work.

"Il Trovatore" was recently "revived" at the La Scala of Milan, after an absence since 1903. And this in Italy!

Fifty Rehearsals are required by the leaderless orchestra organized by the musicians of the Moscow State Opera Orchestra before a work may be presented to the public. The brilliancy of the state opera has been attributed largely to the training of many of the orchestra members without a leader.

"Countess Mariza," by Emerich Kalman, has broken the record set by Lehár's "Merry Widow," having had over three hundred performances in Vienna and more than two hundred in Berlin.

L'oeuvre Inédite (Unpublished Work) is a new organization for the purpose of presenting unknown music and works of young composers in Paris. The Corporation for New Music is performing a similar service in Rome. With the British Music Society active, almost an epidemic of organizations engaged in this good work in America and in other countries to be heard from, the aspiring composer need not repine about hearing his work.

A Choir of Three Thousand Voices sang before King George, Queen Mary and the Duke of York at the Wembley Stadium on May 25. The performance was conducted by Dr. Charles MacPhersch, organist of St. Paul's Cathedral.

"Sang Po," an opera founded on a Chinese Don Juan, the musical score by Rodolf Tlascal and libretto by R. E. Burgssen, had its première at Vienna on May 22.

Lucienne Breval, dramatic soprano, has received the decoration of the Legion of Honor, being one of the few women to receive this distinction. For years Mme. Breval sang dramatic parts at the Paris Opéra, a particular achievement having been the creation of Brynhilde in the first French production of "The Ring." She was heard in America with the Boston Opera Company, in the seasons of 1900-1902.

Lord Berners' new opera, "La Carosse du Saint-Sacrement," has been performed at the Théâtre Trianon Lyrique of Paris, arousing considerable enthusiasm in both the press and public.

La Colon Theatre of Buenos Aires opened brilliantly for its opera season on July 2. Verdi's "Falstaff" was the opera of the evening, with Cesare Formichi as Falstaff and Rosa Raisa as Mistress Ford. Tullio Serafin conducted.

The Hollywood Community Chorus won first place in the recent Eisteddfod of Southern California.

Gustave Garcia, son of the celebrated Manuel Garcia, and himself at one time an eminent baritone of England, after which he became one of that country's most favored teachers of singing, died recently in London at the age of eighty-nine.

A One Thousand Dollar Prize for an orchestral composition is again offered by the Chicago North Shore Festival Association. Particulars from Carl D. Kinsey, 64 East Van Buren Street, Chicago, Illinois.

P. C. Hayden, a pioneer in the field of Public School Music in the United States, and editor of the periodical, *School Music*, passed away recently at his home in Keokuk, Iowa.

The Music Department of the Chicago Library has one of the largest collections of music of every type to be found in America, outside the Library of Congress.

The Hebrew Opera Company of Jerusalem has in its repertory the well-known works of Verdi, Wagner, Meyerbeer, Gounod, Saint-Saëns, Puccini, Rimsky-Korsakoff and Halevy, as well as "The Pioneer," by a young Palestinian Jew, the first modern opera written in Hebrew.

The First Carillon in South Africa is being installed in Cape Town and will consist of forty bells.

Sir Henry Wood made a special journey from London in order to conduct four concerts at the Hollywood Bowl on July 14-18. (Continued on page 676)

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# THE ETUDE

SEPTEMBER, 1925

Single Copies 25 Cents

VOL. XLIII, No. 9

## Honorary Distinctions

THERE is a misty legend, undoubtedly apocryphal, but none the less pointed, that a famous master (was it Handel or Haydn?) went to a great English University (was it Cambridge or Oxford?) and there, after having received a degree of Doctor of Music, twisted his sheepskin into a fool's cap and, placing it upon the head of one of the college servants, announced, "There, I make you a Doctor of Music."

However spurious and clumsy this wit, the story is not without justice. Great universities often stoop from their academic dignity and confer honorary degrees upon men and women who have educated themselves to higher achievements than thousands of the graduates of the institutions conferring the degrees. This has happened innumerable times. It is a very pleasant bit of scholastic complacency—this recognition of the Alumni of the University of Hard Knocks.

On the other hand, academic degrees, given indiscriminately (even purchased in the past), can become a very delusive and dangerous source of abuse. They should be guarded with the greatest propriety. Society has a right to demand that these distinctions should be conferred only upon those who have done work that is admittedly of very great significance to mankind. The peddling out of degrees upon local celebrities whose names can never reach the permanent halls of fame is merely a pathetic pandering to human vanity. The achievements of one receiving an honorary degree should be apodictic, otherwise the whole system of degrees becomes a farce.

In America, the degree of Doctor of Music has been conferred upon many musicians of high standing, almost invariably as *hon. causa*. A few men have worked for the degree and earned it in their course. Therefore the American distinction is hardly comparable with that of the great English Universities where the degree is rarely conferred except for work done along prescribed University lines and followed by a very "stiff" examination. On the other hand, there are thousands of English university graduates who possess degrees in music whose apodictic accomplishments could hardly compare in any way with those of such Americans as Edward MacDowell, William Mason, Horatio Parker (*Mus. Doc. hon. causa* Cambridge University, England) or George W. Chadwick. When Sir Edward Elgar received the degree of Doctor of Music from Cambridge University, the distinction was about equally divided between the institution and the composer. The self-taught Elgar is at once the most masterly English composer since Purcell and at the same time the most unacademic.

We are, of course, wholly out of sympathy with any tendency to grant music degrees, particularly honorary degrees, unless there are some conspicuous evidences of accomplishment of permanent value to the times. When President Coolidge was invited last Spring to attend some twenty college commencements and receive honorary degrees, it was quite obvious that the distinction of his presence was greater than any honor the college could bestow.

In music, the Doctor of Music receives upon the occasion a hood lined with pink, an insipid color to be sure, unless we desire to look upon it as the pink of perfection. Most of those who have received the degree have been so very busy in their after-lives that they have had little time to think of it.

THE ETUDE is pleased to congratulate at this time four of its friends who have recently received the honorary degree of Doctor of Music. Thurlow Lieurance, noted investigator

of Indian music and composer whose delightful compositions are sung around the world, received the degree from the Cincinnati College of Music, where he had previously studied with Frank van Der Stucken and others. His work in original research alone would entitle him to high academic recognition. LeRoy Campbell, educator, who has been at the head of a flourishing conservatory for years, has made innumerable educational pilgrimages abroad and has been a contributor to THE ETUDE for many years, received the degree from Grove City College. Willem Van de Wall, one of the most remarkable musical workers of the present time, who has for years devoted himself to the problem of curing insanity through musical means and has accomplished wonderful results, received the degree from Muhlenburg College. Van de Wall is a psychologist of high ability and a musician who has played with many of the great orchestras of the world. Harry Alexander Matthews, English-born organist and composer of many notable cantatas, received the degree from the University of Pennsylvania, where he is conductor of the Glee Club.

## Small Town Stuff

THERE is always a tendency for the city nit-wit to laugh at the small town. Forty-second Street and Broadway is supposed to be so much more sophisticated than Main Street and Willow Lane that these localities are represented as presenting comparative degrees of mentality.

What are the facts? We have just been over a list of representative American educators who have been considerable factors in the making of musical America. Less than twenty per cent. of the men were born in large cities. Eighty per cent. were born in small towns. Hurrah for the small town!

## Too Much Technic?

THE technic of both the construction of music and the interpretation of music is singularly complex—possibly more complex than that of any other art.

In its mechanical aspect the technic of music is not unlike mathematics, to which the ancients invariably espoused the tone art. The composer who essays to write fugues is working out problems in aural calculus and trigonometry which might give some concern to the mathematician.

It is because of this technical equipment that composers and interpreters must acquire that they often neglect the art side, that is, the aesthetic principles which, after all, govern the character of the work and determine whether it is a mere contraption or an immortal masterpiece.

Mussorgsky, the Russian iconoclast, felt this very deeply and expressed himself thus as long ago as 1872:

"Tell me why, when I listen to young artists, painters and sculptors talking, I can follow their thoughts or understand their opinions, their aims; and I rarely hear these people talking technically save when it is absolutely necessary? When on the other hand I am with musicians I seldom hear them express a single living thought. One would think that they are all on school benches. They only understand "technic" and technical terms. Is musical art so young, then, that it is necessary to study it in this childish manner?"

On the other hand, Mussorgsky would have been a greater composer if he had had more technic. It might not then have been necessary for the self-abnegating Rimsky-Korsakoff to rewrite much of Mussorgsky's technically weak work.

Technic we must have and have in abundance.

It is the fault of young musicians to think that they can fly without machinery. They are like the simple folk that the writer recently saw in a hospital for mental diseases. These unfortunate people were trying to fly by waving their arms in the air like the wings of a bird. Seated in a bi-plane with an engine and a spread of wings, they might have flown from coast to coast.

Our advice is to get as fine a technical machine as you possibly can. After you have done this learn how to run the machine so that you fly and at the same time forget the machinery, the technic. That, after all, is the trick of being a Beethoven, a Wagner, a Paganini or a Paderewski.

### "Walk-Outs" Verboten

THE directors of the *Philadelphia Forum* have issued an edict against "walk-outs." The Philadelphia Forum is another expression of the inexhaustible initiative of Mr. Edward W. Bok. Like the venerable Brooklyn Institute (now over one hundred years old), it embodies, expands and regularizes the idea of the old Star Lyceum Course on a much more lofty artistic and educational plane. That is, men and women of national and international repute in Arts, Letters, Science, Statecraft, and so on, appear before the Forum. Because of philanthropic assistance here and there, and because of wholesale arrangements for appearances, the Forum members receive a great deal of information and edification for very little outlay.

Now the Forum directors are up in arms over the fact that some of the members have "walked out" before the "meetin'" was over. It goes so far as to announce that those who are guilty of this offense will not be permitted to take out new annual memberships.

Possibly there is no pest so irritating as the auditor who makes a practice of putting his own convenience and comfort above those of other auditors and rudely leaves a hall, disturbing the speaker or performer and breaking up the spirit of the occasion. The Forum contends that the members take the place of host and hostess to the visiting speaker or performer.

In other words, the sacred right to "strike" is taken away from the audience. "Walk-outs" are *verboten*. As there are two sides to every question we cannot help feeling that audiences deserve some protection against a tiresome or uninteresting performance, even though that performance is only two hours in length. We have, in other cities, often been "bored to death" by a dull program and have bravely stayed to the end merely to avoid giving discomfort to others. Indeed, we have often wished that we might have the excuse that parishioner gave to the clergyman who severely censored him for "repeatedly walking out in the middle of the sermon week after week." The poor man replied, "You will have to forgive me, doctor. You see I am a somnambulist, and I can't help walking in my sleep."

### Bandsmen or Privates

THE man who enlists in the United States Army has two kinds of pay: (1) The Glory of wearing Uncle Sam's Uniform and living as his guest; (2) A very slight money reward at the end of each month. Add to this, travel, educational facilities, training and comradeship; and we find that the enlisted men really get more than it might otherwise seem.

In the past, however, the Army Bandsmen felt that they had the small end of the stick. They longed to be rated as musicians and not as mere "privates;" they felt that their leader should have the same rank and emoluments that belonged to the Chaplain. They felt that if the average pay of the Navy Bandsman is \$67.00 a month that the Army Bandsman at \$41.07 was rather badly off.

Ten Dollars a week for providing inspiration to our fighting men is ridiculous. Ask any soldier what music means in the morale of the Army. It is remarkable that the bands of the past have been as good as they have, with such very low pay. If we are to have Army Bands at all, let us make it worth the while for the men that make the music.

### The Student's Eyesight

THE music student's eyesight is a most important matter. In reading music the eye is continually under a greater strain than when reading text, because of the rapidity with which music must often be read and because of the great number of things which the eye must take in at one time.

Let us suppose for instance that one was asked to read at one time and at a rapid rate the following lines of text:

The antipodes of this part of the world  
The present state of municipal real estate  
The negroid art of another remote period  
The fauna of the region around the equator

This is only more difficult in degree from the task that confronts the ordinary student in reading a complicated piece of polyphonic music, with five moving parts. Imagine the strain upon the eye striving to grasp many different things.

The Eyesight Conservation Council circulates an article by M. Luckiesh, Director of the Lighting Research Laboratory of Nela Park, Cleveland, from which the following is quoted:

"The modern living-room is a place of many recreational activities. While the average home to-day has one or two portable lamps, the living-room is the place where several may be used, e.g., one on the library table, a floor lamp for the piano, a floor lamp near an easy chair, and at the davenport. In purchasing a portable lamp one should examine the lighting effect by sitting down by it and noting the spread of light and the shading of the light-sources. One of the primary faults of portable lamps is that usually not enough light escapes upward. Open-topped portables are very much to be desired. One of the great advantages of the portable lamp is that it supplies light where desired and that it may be decorative as well as useful. The use of portable lamps does not mean that ceiling fixtures should not be installed so that they may be used when desired, or that wall-brackets should not be supplied. However, the wall-brackets in living rooms should be considered largely from a decorative standpoint and should contain small lamps which are well shaded."

### The Unmusical

#### SUSCEPTIBILITY to music is comparative.

At the top of the gamut stand such supremely musical personages as Bach, Mozart, Wagner, Schubert and Chopin. With them may be ranked their finest interpreters.

At the bottom we find people of all kinds. The lack of musical appreciation is by no means an indication of a lack of general intelligence. Wendell Phillips, General Grant, and many others, contradict that. Hearing is one of the senses. There are people who have lost their sense of taste and there are people born with a very feeble sense of smell. Thousands struggle through life with color-blindness.

The unmusical person is to be pitied but not patronized any more than would be the color-blind person. Where there is what can only be called an atrophied musical sense, it seems almost hopeless to try to redevelop it.

Sir Oliver Lodge recently said: "Take a dog to a concert. Does he hear Beethoven? No; he hears a noise. Some people are in the same predicament."

The trouble is that some of the "some people" have the manners of a dog and persist in baying at the music which they are incapable of appreciating.

### A Notable Season

This issue of "The Etude" opens the 1925-1926 season of "The Etude Music Magazine," a season which will be characterized by more practical, entertaining, inspiring music and musical educational features than any previous year. Our contributors have sent us the most stimulating, authoritative, fresh, youthful and helpful material we have ever seen. Progress to higher musical triumphs with "The Etude."

**FRANK LA FORGE** was born at Rockford, Ill., October twenty-third, 1879. He studied with Harrison M. Wild in New York and with Leschetizky, Labor and Navrátil in Vienna. For six years was the exclusive accompanist of Mme. Marie Sembrich on her tours of Germany, France, Russia and the United States. He has composed many exquisitely beautiful songs. As an accompanist he is unequalled. He is the author of the sensational and successful Metropolitan Opera Company star of the last season, Lawrence Tibbett.



**T**HE art of accompanying is one of the most difficult to master. The old idea that anyone who was a somewhat indifferent soloist might eke out a livelihood at accompanying has long since been abandoned in higher musical circles. The accompanist must be a master musician with quick wit, splendid judgment, extensive experience and a really very great digital technic. More than this he must have a chameleonlike mind to fit his mood instantly to that of others who employ his services.

## How to Play an Artistic Accompaniment

By the Noted American Pianist-Composer—Accompanist and Teacher  
**FRANK LA FORGE**

OT MORE than a decade ago musicians were inclined to regard accompanying as an activity of minor importance. It was considered a useful accomplishment to have; but for a serious artist to his major effort to this phase of the art was to be thought of. Even Leschetizky, with whom I studied for four years, regretted my ultimate decision to be an accompanist—for I had studied as a soloist—and he strongly advised me against it. He prevalent view of that time that accompanying be a minor and not a major pursuit. Some years however, he changed his viewpoint, when I appeared as pianist to Mme. Sembrich at concerts in Vienna, and he said that he could see in accompanying a great art, worthy of the best efforts of any serious pianist. advancement in the art of accompanying has been in the last ten years. It is now regarded more than formerly, by professional musicians and alike. There are many more singers and other at the present time and a correspondingly greater number of accompanists. When formerly a mediocre person on the part of the accompanist was acceptable, standards of the profession are now much higher and broader. Pianists and students are finding their advantage to cultivate the art either as an end to their solo playing or as a specialty. And piano-playing will prove beneficial to the soloist, as it will acquaint him with some principles of playing which every well rounded pianist needs to know.

In my mind, the accompanist who has a thorough knowledge of the resources of his art compares very favorably with the orchestra conductor. Toscanini, for example, has a more comprehensive knowledge of the art of conducting than the individual members comprising his company. The latter are as blocks in a disassociated parts. It remains for Toscanini to assemble these blocks into a finished and beautiful whole. The axiom in geometry comes to mind—a whole is greater than any of its parts. Accordingly Toscanini has a more extensive equipment than the individual members of his company. The same can be said with respect to the accompanist. He should know, for example, more about the song than the singer who sings it. The latter centers attention upon the melody while the accompanist must not only know the melody and words but also the harmonic investiture as well. While he should conduct the performance in the sense that Toscanini does, yet he must have a knowledge of the whole; for the average singer usually has knowledge only of the words. Thus it is apparent how extensive the art becomes for anyone who would study it seriously.

In studying a song, all my pupils, both of singing and of accompanying, go through the same procedure. An outline of that procedure might help the pianist to get some practical hints for playing an accompaniment artistically.

What then is the first thing to do in learning to play an accompaniment? The usual reply to this query is that the player should take up the piano part and study it. As a matter of fact, this is the last thing to do. As previously stated, the intelligent accompanist should make a greater study of the song than the singer. The former should begin his task just where the composer began—with the words or poem. The composer got his inspiration from the poem and then set his thoughts to music. Accordingly, begin every song in this way, going over the words, getting the feel of them, finding out the sentiment expressed, locating the high lights, the shadows, the climaxes, and finally committing the words to memory. Some composers, notably Schubert, gave very few indications of how a song should be played or sung. A melody sprang into Schubert's consciousness almost as a full-blown flower. He was one of our most spontaneous composers, committing his thoughts to paper hastily, and quite frequently forgetting about them afterwards. Beethoven, on the other hand, worked with meticulous care, refining, polishing, bringing to his task the spirit of the craftsman. He gave more indications as to interpretation. His notebook, showing the developing process of his themes, is to-day the most valuable treasure that exists for students of composition. Composers may be spontaneous in evolving their creations or they may work slowly, depending on their particular type of temperament. The point remains, however, that an understanding of the inner meaning of the words gives the best clue to the song's interpretation, aside from indications.

The next step of the composer is to fit his melody to the words. Accordingly, after committing the words to memory, learn the melody, playing it as a unison with both hands and beating the time with your foot. In this way the rhythm and melody soon become ingrained in your sub-conscious mind. Lawrence Tibbett, who studies with me, works out his entire répertoire in this manner.

After achieving the first and second steps, the player has laid a solid foundation for building the accompaniment, which is the third and final step. He can now work out the details of the accompaniment logically and intelligently.

In addition to the words, I commit all my accompaniments to memory and my present répertoire consists of over three thousand songs. Memorization is a decided asset, but I advise it only for those whose memory is dependable and facile. Personally I believe that if the

ear memory is cultivated from the beginning of study, almost anyone can develop a reliable memory. To be able to divorce himself from notes is a great advantage to the accompanist. He is then able to watch the singer closely and anticipate his every nuance.

To proceed then with the final step, working out the details of the accompaniment. There are two details here to be noted that make the difference between the mediocre and the finished, artistic performance. I have heretofore alluded to the singer because vocal accompanying is more frequently encountered. However, there are violinists and others to be considered. The procedure as previously outlined, with the exception of learning the words, applies to all forms of accompaniment playing. In accompanying violinists and other stringed instrument players, the physical limitations of the soloist impose fewer obstacles. The singer, however, must breathe, a fact to be borne in mind by the accompanist. Notable concessions must be made for breathing and the accompanist should know when and where. If the singer, for instance, sings a long phrase, the breath supply is gradually depleted. Consequently the singer must not only recover from the exhaustion of that phrase but take breath again for the next. Invariably unless the accompanist senses these situations, he will rush ahead of the singer before the latter has sufficiently recovered to resume. The following illustration from Schumann's *Er, der Herrlichste von Allen* (*He, the Best of All*) from "Woman's Life and Love," is a case in point.

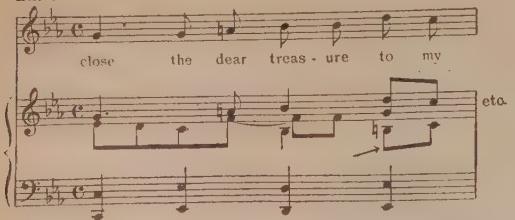
Ex. 1

In this instance, unless the accompanist knows that a breath should be taken, necessitating a pause immediately following C, he will continue in tempo ahead of the singer, thus causing confusion. Such instances (where the composition allows no natural breathing places—rests or pauses) require a constant rubato on the part of the accompanist. Free from notes, the latter is able to watch the lips of the singer, to sense such situations, and to feel the nuance. Otherwise he should mark all important breathing places, particularly where the singer must recover from a long phrase.

The second consideration in working out the accompaniment puts the final stamp of distinction on a perfor-

mance. Let me illustrate this point in Schumann's *The Ring*, from "Woman's Life and Love."

Ex. 2



How would you play the rolled chord; B-natural, G, D on the fourth beat? I can hear you playing it as it is done invariably by my pupils at first, emphasizing the melody note, D. True, in solo playing we emphasize the melody note. But in accompanying, when the melody note occurs both in the accompaniment and song, why should it be emphasized twice? The singer brings out the melody and thereby gives us opportunity of giving prominence to another note or voice, thus making a little duo. Now play the chord bringing out the B natural and see what a difference it makes.

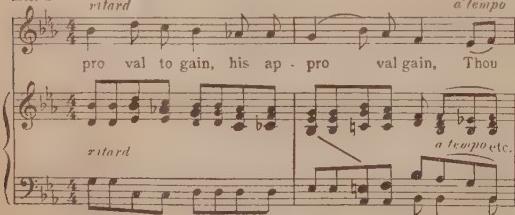
Let us consider the opening measures of *The Ring* as a further exemplification of this principle.

Ex. 3



Here the accompaniment doubles the melody. Play it over, first emphasizing the melody. Then play it allowing the singer to stress the melody and bring out the larger notes. You will now begin to perceive into what a fascinating interplay of voices such a study will lead you. I would like to cite one other example from *The Ring* (Ex. 4), because everyone who hears this played one way and then the other exclaims upon the difference.

Ex. 4



In this example, also, the melody is duplicated in the accompaniment. Play it over, first stressing the melody and then play it over bringing to the fore the larger-sized notes. To one unaccustomed to differentiation of note dynamics, bringing out a note in the middle of a chord is not so easy. The study is an intensely profitable one; however, for any pianist to make, as it opens up a whole new world of note and color values. As an accompanist, in bringing out the inner voices, you become more than a mere accessory to the singer. You become, in reality, a part of an ensemble, interweaving little skeins of melody here and there and achieving a beautiful and variegated pattern. This phase of the subject itself is too vast to admit of detailed treatment here. Suffice it to offer a few more suggestions for your guidance.

Whenever the accompaniment doubles the melody of the song, search out the hidden voices and give them prominence. Accompaniments have the following elements in greater or less proportion: melody, rhythm,

fundamental bass, intermediate parts that move and intermediate parts that remain stationary. Examples 3 and 4 have the first four elements, and since the intermediate parts move, we select some of them for stress. As a general rule, a moving part (one that moves up or down in a melodic way) other than the melody, offers opportunity for counterpoint. Frequently the bass can be given prominence, as in Schubert's *Who is Sylvia?*

Another principle for the accompanist to remember is that good taste abhors monotony. Ex. 5 is a



prelude to Schubert's *The Favorite Color* from "The Maid of the Mill." The right hand begins with repeated thirds. Now repeated notes lose interest unless working up to a climax or down to a vanishing point. If they are doing neither, they should be greatly subdued. Accordingly this prelude is to be played, each note with the same subdued regularity until the motion occurs (F sharp to B), which is then treated melodically until it becomes stationary on A-sharp. The same process repeats itself as indicated by the larger notes. The first notes of the phrase, showing a movement of voices, are emphasized and the top melody note brought out. Thus throughout the example is phrased as shown.

A song's prelude is its introduction. Preludes and postludes, as well as interludes, are bits of solo playing. They should be played accordingly with solo tone, emphasizing the melody and with the prominence of solos. A prelude announces the song and frequently establishes its mood. It is of importance to study preludes, postludes and interludes with care to exhaust their possibilities.

Finally, the accompanist should strive to reflect the atmosphere of the song. All the more reason why he should get the inner meaning of the words. Does the song suggest the delicacy of snowflakes, the surge of the sea, the buoyancy of a brooklet, the heartache of despair, or is it descriptive, as in Schubert's *Gretchen am Spinnrad*? Whatever its spirit, mirror it in the accompaniment.

For purposes of illustration, consider "The Maid of the Mill," the song cycle by Schubert. First read the text of the entire cycle in order to get a panoramic view of the entire situation. Then the "close up." The first song, "Wandering," discloses the miller to be a man fond of wandering and ever active as is his mill wheel. This restless activity is admirably suggested in an accompaniment of sixteenth notes. Since rhythm is the chief characteristic of this accompaniment, much should be made of it, with clear accents. The next song, *Whither?* also portrays in its setting some of the restless whirring of the mill-wheel, whose motion is suggested by swift, light-moving sixteenth notes in the right hand. Thus each song portrays a different mood. In the one *After Work*, the young miller is deeply stirred and filled with longing to do mighty deeds to prove his love for the miller maid. When the accompanist senses this feeling himself he can depict in the opening chords the impatient abandon of the song. The vital thing is to get the spirit of the song, to feel the emotions of its characters, and then to disclose these emotions in the accompaniment. That is why it is so essential to study the song as a whole, and not simply to learn to play the piano part.

One other consideration is to be borne in mind. The resonance of sopranos and tenors particularly is much greater in the upper than in the lower registers. Accordingly, when low notes are sung they are usually not heard as distinctly as higher ones, and the accompanist should subdue the piano part to the degree that will give the singer prominence. Even when printed indications seem to give directions to the contrary, your own good taste and judgment should decide when to submerge your part so that the singer can be heard. For the accompanist, as well as for anyone else, common sense has a current market value.

To recapitulate; in accompanying songs, figure out the meaning of the words convey, then acquire melody and rhythm, and finally study out the pianism, remembering the two important considerations—to mark the breathing places and to bring out, if possible, the little counter voices that illuminate the melody. This done, you will have mastered thoroughly, you will be able to give the singer the cooperation and your work can scarcely fail to that noticeable distinction associated with true art.

#### Self-Test Questions Upon Mr. La Forge's Article

1. How have the standards of accompanying advanced?
2. What is the first thing to do in learning to accompany?
3. How can one get a melody ingrained in the conscious mind?
4. How does accompanying a violinist differ from accompanying a singer?
5. When should the accompaniment be submerged?

#### How Health Affects the Memory

By Raymond Adams

STUCK! How often does the player reach a piece where the mind seems to stop like an armament against modern armor-plate.

"Bad memory!" you ejaculate.

Perhaps it is nothing of the sort. Perhaps you are tired. Perhaps you are ill in just a few little brain that have to do with storing up and recalling your memory pictures. Perhaps there may not be coördination between your brain and the vehicle transmission of the thought to the keyboard.

Don't worry. Rest awhile. The mind seems to "wake up" under the influence of rest, just as an electric battery seems to pick up power.

Wait until you feel "real good." Then try memory all over again. Bartholomew cites the famous Cardinal Mezzofanti, in the early nineteenth century man with a marvelous memory, who could speak two languages fluently, was seized with a fever wiped out these astonishing accomplishments night. The work of a lifetime was gone. Gradually he recovered, the languages came back.

#### Musical Maxims

By Harold Mynning

SLOW practice will not cause your playing to deteriorate.

You may save your voice a little by not counting loud, but in the long run it is doubtful if it is energy worth saving.

Regular practice makes for steady progress.

You can reach the goal only if you have a goal to reach.

Rhythm should be like the wind that blows through the summer trees. Always interesting.

Before you follow your own interpretative road, see you follow the many signs the composer has put out for your guidance.

Don't forget to breathe, especially before a long, continuous passage.

Do not depend too much on the soft pedal.

If you do not hear every note you are playing, can you be sure that you are playing every note correctly.

Play with abandon, but remember that abandon gushes forth from the deep well-spring of complete mastery.

Learn to follow the singer, for his music is or be the most perfect music to follow.

It is not so important how you hold your hands, is that you hold it without tension.

"There must be work, work, work, seen forever, and to it must be bent every single body and every energy of mind. All that is necessary for virtuosity, but for art there must be more. Music must be grown right into the personality of the student, and then he can be an artist."—CESAR THOMPSON.

# Rebuilding a Long-Neglected Piano Technic

By JEAN CORRODI MOOS

THE GERMANS have a proverb: "One learns to skate in the summer and to swim in winter." This proverb, while it may contain some truth, yet, like most sweeping assertions, does not tell all of the truth. Certainly not if applied to the art of piano playing, as anyone returning from a summer vacation, or compelled for less pleasant to abstain from the regular practice of the jealous art, soon discovers to his sorrow. For Rubin-ll knew whereof he spoke when he said that his neglect of practice on his part was noticed by his friends, but three days by whatsoever.

Yet it would scarcely be wise, even if it were possible, to become so enslaved to an instrument, no more versatile and soul-satisfying, to the point of other forms of recreation or evading the many everyday life which the modern musician, as other human being today, must meet if he is to exhaust his opportunities. For the time is long when the executive musician was a being set apart from the rest of human-kind, pampered and largely exempt from the average man's economic, social, even obligations. The standardizing spirit of to-day sets him away from his instrument, whether he or not. For in practically every instance he is also a teacher, a business man, perhaps also a dad, at any rate, a cog in a vast economic machine as such subjected to all the wear and tear by the furious pace at which this machine is

successful, by far the largest part of his day spent in teaching; some time must be given, professional and non-professional; he cannot certain social duties unless he wishes to see his sources drying up; in summer the lawn mower, the furnace; or if of the opposite sex, the kitchen stove, the dishpan, perhaps even the will be waiting after a day of already too ours in the teaching room. And what scant of practice he snatches from a day of such labor are devoted to hurried, listless work on pieces, and we know but too well that work often almost invariably leads to the disappearance of our technic in the quicksand of neglect, despite efforts.

## Periods of Rest

There must be periods of rest, for neither body nor spirit can indefinitely endure such grueling. And that drives another nail into the coffin of our art, for it is the oar, the golf club, the automobile wheel, each seals the death-warrant of that which we have paid such a fearful price—our technic. And yet most of us must play. And to play, desperately. For there lies in a large our recompense for dreary hours of wincing at pupils' mistakes, our escape from drab reality in the workshop of art into the temple of art, if it be done?

That much is sure—by attempting pieces when one is in a state of disrepair, which means simulating our own for pupils' botching. What reason for the technical degeneracy, it is a time; and, what is worse, a waste of aspiration with dull tools. Somehow they must be used. And since time in this instance is of the things, they must be sharpened quickly as effectively.

The sharpening process may proceed in different ways. Some few particularly useful etudes may be up to a fair degree of finish; or the customary arpeggio work may be resorted to for this. But, useful as both these are, they are neither the best nor the most effective means to secure the

Far more productive is it to devise a set of gymnastics which avoid the sameness of the technic inherent in both, étude and scale and arpeggio exercises which bring into play all—not only the muscular adjustments that enter into piano art and that with the utmost vigor and under the favorable conditions.

A set of key gymnastics is offered in what net as a new contribution to the already vast of piano technics, but merely as a condensed for securing this particular end: the restoration, almost speed and effectiveness, of the necess-

sary vigor and resiliency, of a playing apparatus temporarily rendered ineffective by disuse. Any player, however, and at any time, may profitably avail himself of these exercises. For a fearful waste of time and effort is implied in the current way of ploughing through voluminous technical compendiums, no matter how excellent in themselves, mastering one technical problem, only to leave it behind for another indefinitely. For nothing in piano pedagogies is more securely established than that continued, and long continued repetition alone spells real technical progress. Far better to limit oneself to comparatively few typical technical figures thoroughly mastered than to try filling a leaky vessel by continuously pouring into it more and more water.

One word of caution, however, may be needed to prevent misapplication of these exercises. Whenever the attempt is made to overcome the stiffness, clumsiness and flabbiness of the playing apparatus the tendency is almost irresistible to aim at strength rather than at suppleness. This tendency, if followed, invariably defeats its own purpose, just as it does in the beginning stage of technical training. It leads to contracted muscles, and convulsive, ineffective muscular movements. Wholly relaxed playing conditions alone will secure pliancy and fluency; and the requisite strength will soon follow as a natural consequence.

## The Slow Trill

THE FIRST exercise is the simple slow trill with fettered fingers, than which there is no more productive technical exercise, whether for the merest tyro or the advanced pianist. The fettered fingers are depressed silently and—what is of the utmost importance—held down lightly, without the least active pressure. It is to avoid the cramped condition of the hand that only the adjoining, and not all the inactive fingers as customarily required, are to be held down. Each hand plays the exercise first very slowly, but with rather decided "snappy"—though not exaggerated—finger motion, repeating each measure eight or more times. Then the same exercise is played at moderate speed, and finally once more as fast as possible without blurring. Throughout, the slightest evidence of fatigue is the signal for the discontinuance of the respective hand. Throughout, likewise, as the speed increases the tone volume should decrease. All the exercises, moreover, should be practiced with separate hands only. The combination of both hands, of course, economizes time; but it also deprives the hands of alternate periods of rest and results in premature fatigue. Likewise it makes against equality of tone strength—the very touchstone of all technical work.

**Ex. 1**

The exercise following aims not only at finger independence vertically, but also at the lateral finger action so essential to accurate "spacing." It is played in the same manner as Ex. No. 1:

**Ex. 2**

The five-finger exercise, No. 3, is to be played each measure first twice slowly and four times fast—with doubled speed—by each hand and transposed upward chromatically until fatigue sets in. Then it is played in the same manner with finger staccato, and for the third time with the "elastic" touch, that is, the fingers, by means of an inward snap of the first two finger joints, brush the notes off the keys. The sidewise rotary hand roll, especially in the fast form, is conducive to increased speed.

## Ex. 3

R.H.

L.H.

etc.

The octave exercise, No. 4, is likewise transposed and played with pure and somewhat exaggerated wrist motion.

## Ex. 4

R.H.

L.H.

etc.

The trill in 3ds is repeated slowly with alternate hands up to the fatigue point, and then similarly in the fast form, with doubled speed.

## Ex. 5

R.H.

L.H.

etc.

Exercise No. 6 repeats each measure four times slowly, then four times fast, left hand first, right hand following, with the upper fingering. Then it is repeated with the lower fingering. Complete suppleness of the wrist must be observed.

## Ex. 6

R.H.

L.H.

etc.

Exercise No. 7 extends to five-finger exercise to the range of an octave. It should be transposed and the hands should follow the fingers with gentle rotary motion.

## Ex. 7

R.H.

L.H.

etc.

The octave exercise No. 8 is transposed up one octave. It requires extreme lateral freedom of the wrist, as well as a free swinging up-and-down stroke.

## Ex. 8

R.H.

L.H.

etc.

Exercises Nos. 9 and 13 are extension exercises, both requiring extreme freedom of the wrist and rather exaggerated rotary hand motion.

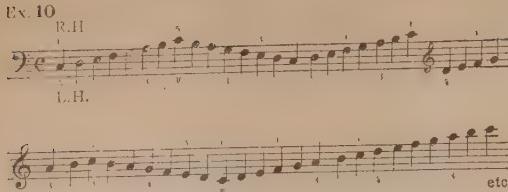
## Ex. 9

R.H.

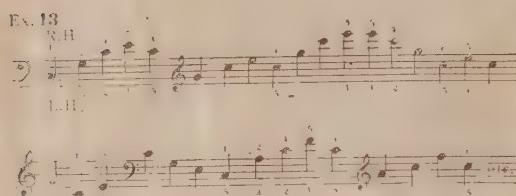
L.H.

etc.

Nos. 10 and 12 introduce the scale and the arpeggio with ascending 7th and descending 6th, both in zig-zag motion, far more useful than the straight up-and-down motion. For it is at the turn of direction invariably that lack of clearness is in evidence, and the fourth finger will bear especially close watching. Other scales, aside from that in C, may be practiced. But if the C scale can be played smoothly and fluently the other scales, from the purely technical standpoint, will present no difficulty.



The trill in sixths is continued upwards until fatigue makes itself felt.



No. 14 is a difficult exercise in finger spacing and is to be continued on the three chords indicated. The employment of the fourth finger must receive particular attention and is indicated above for the right, below for the left hand. The exercise may profitably be transposed into D<sub>b</sub>.



THERE ARE, of course, other exercises that might be added to, or even substituted, for those here offered. But the work suggested here is about as much as suffices for one sitting of from thirty to forty-five minutes, and, if well done, will fairly tax the endurance of most players, especially in the pre-supposed state of suspended training. As much, at any rate, depends on the *how* as on the *what* of such work. For, rightly pursued, it requires just as close attention, just as keenly focused concentration as is involved in the early stages of the study of a composition. And, if so pursued, such work is far from being as spirit-killing as commonly supposed. If done listlessly, it is true, it is unqualifiedly deadening. But if the mind is closely riveted on the finer details of the playing conditions, the accuracy of movement, tone quality, and so on, it furnishes quite sufficient mental food to be interesting at least, if not positively fascinating. No player, at any rate, will penetrate far into the higher realms of his art unless he provides adequate means of transportation into those delectable regions.

#### Self-Test Questions on Mr. Moos' Article

1. What did Rubinstein say about one day's neglect of practice?
2. What should be the main characteristics of key gymnastics?
3. How can contracted playing be avoided?
4. Which should be aimed at most, suppleness or strength?

# INTERNATIONAL MUSICAL PRIZE COMPETITION

Prizes Aggregating \$9500.00

## Sesqui-Centennial Celebration Philadelphia, 1926

### EMINENT MUSICAL AUTHORITIES WILL ACT AS JUDGES

The Sesqui-Centennial Association of the Sesqui-Centennial International Exposition of the United States Announces the following Prize Competition for Musical Compositions Open to Composers of all Nations.

#### No. I

### OPERA PRIZE

The Association Offers a Prize of Three Thousand Dollars (\$3000.00)

For the best Opera submitted in competition. The manuscript of the Opera must be received not later than March 1st, 1926. It must be accompanied by full orchestration and also by piano score for rehearsal purposes. The result will be announced May 1st, 1926. No conditions are fixed for the length nor for the number of acts. The work must be of a serious musical character.

#### No. II

### SYMPHONY PRIZE

The Association Offers a Prize of Two Thousand Dollars (\$2000.00)

For the best Symphony or large Orchestral Work of symphonic character submitted in the competition. The Symphony or Symphonic Work must be received not later than April 1st, 1926. The result will be announced May 15th, 1926.

#### No. III

### CHORAL PRIZE

The Association Offers a Prize of Two Thousand Dollars (\$2000.00)

For the best Choral Work for chorus, solo and orchestra submitted in the competition. The Choral Work must be received not later than April 1st, 1926. The result will be announced May 15th, 1926.

The work must require not less than 45 and not more than 75 minutes for performance. The text must be in English. The work must be scored for the normal symphony orchestra. The choral writing should be mainly four part, with occasional doubling.

#### No. IV BALLET, PAGEANT OR MASQUE PRIZE

The Association Offers a Prize of Two Thousand Dollars (\$2000.00)

For a Ballet, Pageant or Masque with full orchestral accompaniment (not excluding choral episodes) submitted in competition. The Ballet, Pageant or Masque must be received not later than April 1st, 1926. The result will be announced by May 15th, 1926. If a text is used it must be in English.

#### No. V

### A CAPELLA CHORAL SUITE

The Association Offers a Prize of Five Hundred Dollars (\$500.00)

For a Capella Choral Suite of three or four numbers for mixed voices (six or eight parts). The time required for performance to be not less than twenty minutes. The text to be in English or in Latin. The manuscript must be received not later than April 1st, 1926. The result will be announced May 15th, 1926.

### General Conditions

- 1—All compositions must be written legibly in ink.
- 2—All compositions must be submitted under a nom-de-plume. A sealed envelope inscribed with the name of the work and the nom-de-plume and containing the full name and address of the composer must accompany each composition submitted.
- 3—No work will be eligible that has been published or previously performed.
- 4—The winning composer is to retain all rights of performance and publication except the premiere performance and such extra performances as may be determined by the Association.
- 5—The Association reserves the right to the first performance of such other non-prize winning works as may be submitted in competition and found worthy of such performance.
- 6—In the event of the performance of any work, the Association will assume all of the expense of the copying of parts, providing copies for participants, rehearsing and producing.
- 7—The Association reserves the right to withhold any prize award if the judges of the respective competition do not find a work which in their opinion is of sufficient merit.
- 8—The Association cannot assume responsibility for loss or destruction of or injury to manuscripts submitted. The Association will provide all reasonable safeguards for the protection of manuscripts while in its possession.
- 9—Full postage for return must accompany all manuscripts submitted.
- 10—All manuscripts and communications must be addressed to the Executive Secretary, Henry S. Fry, care of the Sesqui-Centennial Association, Independence Hall, Fifth and Chestnut Streets, Philadelphia, Penna.

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(This space is contributed by Friends of the Sesqui-Centennial International Exposition)

# How Music is Saving Thousands From Permanent Mental Breakdown

*Remarkable Results of Experiments and Investigations Now Being Conducted in Large Hospitals for Mental Diseases and in Penal Institutions*

*An Interview with the Noted Musical Mental Expert*

**WILLEM VAN DE WALL**

*of the Department of Welfare of the Commonwealth of Pennsylvania*

## Biographical

Willem Van de Wall is one of the most unusual present-day music. In the first place, his study was undertaken with the definite aim of determining psychological and sociological value, and his whole life has been focused in this direction. He decided to play the harp so that he might play in different orchestras many different countries and thus view different types and different conditions. He was educated again where he studied at the Royal Conservatory, studied the harp with the first harpist of the German orchestra in Leipzig. This was followed by many years in foremost orchestras of Germany, Russia and United States. For a time he joined a vaudeville

MAKING any statement in connection with the utilization of music in connection with mental disorders it is necessary to employ the greatest scientific precautions. The whole subject is vast that as yet only the thin frontiers have been crossed. Physicians and penologists, besides institutional governmental administrators, have made important steps at all times, and it has been my wonderful privilege to have the benefit of the advice and cooperation of the finest minds in their field. Otherwise I would be at temerity in expressing any opinion at all.

No harm has been done to the right understanding of the value of music in mental treatment by self-styled charlatans. The public is therefore warned against any exploitation of the thought that music is a healing factor in the highly complex disorders known as diseases in a cure-while-you-wait service by the strains of the fiddler's bow.

Astonishing are the few facts and experiences that have been obtained thus far, that it is not necessary to generate the importance of this subject to gain and attention from the general public. The subject is new, however, as an adjunct therapy in hospital and prison management that unless the local officials really observed some of the results achieved, or happen to be musical enthusiasts, there may be great difficulty at the start in gaining any recognition whatever.

This may be illustrated by my first experience in this.

During my extensive travels over a great part of Europe and America in connection with my musical work, I met thousands and thousands of people who have made studies of different types.

I also had

read great numbers of books upon the individual up, and, when an opportunity offered, had discussed the subjects with the best informed men and

and women.

This was all necessary because the field was

There were no colleges or universities where I

studied the subject from the angle that interested me.

It was necessary to map my own course and blaze

first actual experience was at the Central Islip Hospital, New York, an institution caring for six thousand patients. The Superintendent, Dr. G. A. Smith, a music lover, and he organized in the early nineties the first hospital bands in the United States. This was of unquestionable value to the institution. It was a difficult task to gain Dr. Smith's sincere interest in my vision, which was to utilize music first as a means of self-expression for patients, in addition to any entertainment value it may have. The patients were induced to make the music themselves in whatever form they pleased rather than to sit still and listen to musical offerings, although that type of entertainment was by no means neglected. In such an enormous institution, however, it was also necessary for me to gain the confidence and cooperation of the heads of departments in order to obtain the necessary cooperation. The most prominent of these was the clinical professor, George Mills, now Medical Inspector for the New York State Hospital Commission. Here was a scientist, averse from any faddism, musical or otherwise, who had to be convinced by pure results and came in time a genuine supporter.

"Banjo Quartet," in order that he might see all parts of England. For seven years he was harpist of the Metropolitan Opera House Orchestra in New York and for one year he was with the New York Symphony Orchestra under Walter Damrosch. During the War he joined the Marines and was stationed in Washington where he became a part of the U. S. Marine Band, which regularly furnished music for functions at the White House. In 1919 he finally felt himself in a position to embark upon his chosen career as a specialist in the utilization of music in the direct treatment and prevention of mental diseases. His story of his work thus far is intensely interesting. His work has received the endorsement of medical specialists of highest standing,

particularly because he has dogmatically striven to study and develop his methods under the guidance and with the cooperation of the leading psychologists of this country, recognizing their authority in the field of general mental medicines of which music is, according to his principles, an adjunct therapy. The committee for the study of music in institutions was organized in New York City to enable him to experiment along the lines of his endeavor. The success of his subsequent efforts caused the Commonwealth of Pennsylvania to engage his services for the organization of musical activities on his principles in the various State institutions. At present Dr. Van de Wall is representing the State of Pennsylvania in a London Conference.

to take part in the musical exercises. Here we achieve one of the most important gains; that is, that the patient who has turned himself away from the world, turns round about and joins again with his fellows on a plane of harmonious group expression.

"One patient in this group had wrapped herself in a blanket of old newspapers, passing her days by dozing on the floor. She had done this for years. She went to the piano, expressed her delight in the music and, when invited, played and sang, with some hesitation, the beautiful Celtic song, "Flow Gently, Sweet Afton." This was the simple beginning of a change in her life. She is now of her own inclination leading the bed-time group singing in the ward. This is a most valuable work, creating a spirit of beauty and peace which continues even after the music has finished, causing a momentary happiness which ever gives to the life of those who have to spend the rest of their days in an institution, a rosy glimmer and a satisfaction like that enjoyed by someone who receives affectionate caresses. This woman, although not the type of a case in which a cure could be effected at her stage of advancement, developed so many new interests, also assisted by other forms of therapy by which she could thereafter be reached, that she discarded the paper-blanketed stage of her existence and became a patient of greater usefulness and even of "bliss" in her environment.

"Of these prolonged cases, sixty patients, only a few left the hospital, about twenty-five showed an active response, which manifested itself, preponderantly musical, by singing or playing, or, more physically, by dancing, and other similar manifestations. Approximately twenty-five others were usually interested but did not partake. A very small minority, only, did not show any apparent reaction.

"However, the very encouraging results of this first experiment were such that at the Central Islip Hospital the work was continued and expanded, until at present, when some 1700 patients weekly, in regular sessions, according to a schedule, are undergoing a more highly developed form of musical exercise. This includes choral, choir, solo and community singing; band and orchestra playing; solo, aesthetic, social and stage dancing; musical calisthenics and musical dramatics.

"Now what is there strictly original and new about this? In a certain respect, nothing at all. History offers many instances of cures resulting from the knowledge of the people of the therapeutic power of music. In the Bible, Samuel I, Chapter 17, we find that wonderful verse: 'And it came to pass when the evil spirit from God was upon Saul, that David took an harp and played with his hand; so Saul was refreshed and was well, and the evil spirit departed from him.' Jumping to the eighteenth century we have the wonderful case of the singer, Farinelli, who, in the year 1736, went to Madrid to sing for the melancholy King Phillip V. So resultful was his singing that the King recovered his mental health and rewarded Farinelli by an enormous annual salary of fifty thousand francs.

"Does it not seem a little astonishing that more has not been done to employ music more systematically with scientific intent to aid in the treatment and prevention



DR. WILLEM VAN DE WALL

"My first patients were possibly the most difficult cases to handle. They consisted of some sixty elderly women, patients of the chronic or prolonged type. Some had been in the hospital for decades. Many were considered unmanageable. The worker with mental diseases, however, must never consider a case hopeless. I know of one case of a man who was given up for twelve years. He more or less suddenly regained full control of his mental powers so that he was able to go back to society.

"In my first experiments I reached the individual by way of the group. The first step was to introduce a type of music which might possibly mean something to the audience. I sat at the piano and threw out several forms of bait. They were the folk-songs and the popular songs of the day and of some years ago, possibly representing the favorites of the youthful days of the patients. Immediately several patients came forward, joining in the singing, asking in turn for many others, starting to tell me about their life experiences and woes. This in itself is one of the most valuable products of music treatment; that is, it establishes a bond of confidence, and causes a patient to overcome his inhibitions and express himself about many things long harbored in his mind. Another type of reaction is the impulse of the patient

*This article is in many respects one of the most astonishing that has ever appeared in "The Etude." Dr. Van de Wall is personally known to the editor, who has also conferred with eminent brain specialists, who are unanimously enthusiastic over Dr. Van de Wall's achievements. The field suggests enormous opportunities.*



David Playing for the Demented King Saul

of mental disorders? Whatever value or import my own activity may have, it seeks to give the practice of music a new value and a more intense significance by making it just like any other other form of therapy a part subject of the general medical arts and administration of the hospitals.

"Another important point to be mentioned, by which this type of musical application is characterized, is that it is used as a means to have the patient unburden himself; to lift him from passivity to activity; to revive the energies and sublime aspirations of his youth; finally, if possible, and desirable, in several cases, to develop his power of aesthetic self-expression. This means that the technical perfection of music practice has also its place in hospital music work. Right playing, right singing, correct interpretation, all of these things are therefore observed as closely as possible. Mental patients are keen of ten unsparing critics.

"For years mental patients have been played to, often by people who have an idea that anything, including their own musical antics, were good enough for the mental patient. When there was good music, it had some entertainment value, but the music made by the patients themselves is of far higher therapeutic value.

"Participants in the musical activities do so often figure among the numbers who are discharged from the hospital that the turnover of members of the patient band of Allentown State Hospital has eighty-five per cent. in one year. The presentation of hospital musical dramatic production has often to be repeated in a very short time, if at all, because of the discharge from the hospital of so many actors participating.

"Let me cite, for instance, a very striking case. One Italian boy was found by us as the inhabitant of a ward of very disturbed cases, liable at any time to make assaults. This boy begged to be permitted to partake in our exercise and rehearsals, promising to make good if he had the opportunity. He was a baritone, of a very boisterous character. First he was sent out under guard, but behaving extremely well, was paroled to the grounds; the more he sang the calmer he became, and when our production was over (six weeks after we found him in the place where the most dangerous cases are kept for safety) he left the hospital a free, self-controlled man, and seemingly has made good. This is a typical case.

"We have now worked out a plan by which the medical staff and the musical staff coöperate on a clinical basis, which has lifted the musical work from an amateur to professional standing, the musician coöperating with the other therapeutic departments of the hospital service.

"There is also a great field for music in prison work. The modern penologist is inclined to look upon many criminal traits as symptoms, physical as well as mental defects and diseases. One stroll through the average

prison will easily confirm this. A progressive penologist, just like the progressive psychologist, welcomes any legitimate aid which will improve the physical, mental and moral condition of those confined in his care. Music does to a prison inmate what long talks and enforced discipline often fails to bring about; that is, the association of the prisoner with his fellow prisoners of his own free will in harmonious teamwork for a socialized goal of beauty.

"Music often produces instant improvements in behavior. On one of my regular visits to the Woman's Work House, on Blackwell's Island, the jail for New York City, I happened to come in just after a serious outbreak among the hardened type of women prisoners incarcerated there. I was advised for safety's sake not to go near them. The bitter fate of the guards who had tried to reduce the wrath of these furious ladies caused this warning. Eager to give music the acid test, I regarded this as an opportunity and faced the group. The cells were opened and an excited, screaming, bawling mob surged into the room. Meeting them on the boiling emotional plane to which their seething anger had pitched them, I jumped upon the piano and ordered a colored prisoner to play for me. I started off as quickly as possible the strangest concert I ever led by shouting with all my strength, 'The Battle Hymn of the Republic.' The mob gripped the suggestion and falling, in blind passion, in with any type of violent action, shouted and raved with me, taking over my tempo. This first number was followed by a gradual succession of calmer songs, intoned without an intermission of a second. The explosive rhythmical selections were systematically replaced by far more melodic and sedative tunes which I thought of as I went along. We wound up finally with such a song as 'Hush-a-Bye, My Baby' (The Missouri Waltz). By this time the mob had entirely exhausted its emotional energy and was consequently tired and satisfied. The mood from the furious had changed into one of pleased contentment. When the command came for them to go back to their cells they obeyed in orderly fashion, without murmuring. They thanked me for the entertainment they had enjoyed, forgetting that they had entertained themselves and that this is as a rule the most satisfactory entertainment anyone may experience.



Scene from a Musical Pageant Produced at the State Hospital for Mental Diseases at Norristown, Pennsylvania. This picture is printed by permission of the Superintendent, Dr. S. M. Miller

"In the work with male convicts in the big state penitentiaries as well as in the juvenile reformatories, musical activities have been shown to bring in an element of benevolent order and culture.

"A great number of prisoners are very anxious to be brought into contact with new thoughts and ideals, to feel finer emotions and to get rid of the darkness and filth which has so often clogged up their outlook on life and their actual careers. They welcome music as a message from another better, more hopeful, world.

"In surveying the work as accomplished thus far, there have been some very significant factors which seem to prove:

1. That music can be utilized in systematic medical work to relieve mental suffering and improve institutional morale.

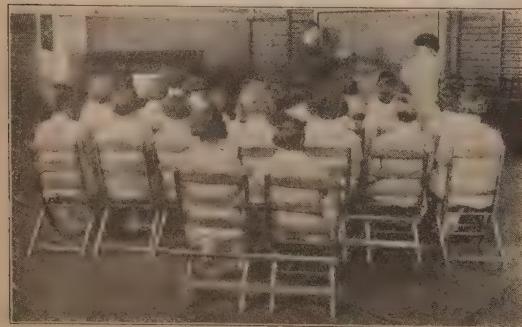
2. That it is an inexpensive, practical and agreeable method welcomed by progressive authorities.

3. That it is a technic which can be learned by adaptable persons.

4. That the government authorities have already recognized and utilized it as a branch and a department of public service.

5. That conservative Europe is now looking to the United States for further research which may make a vast difference in the lives of thousands who heretofore were considered doomed.

"The prospect is a most encouraging and inspiring one for the future."



Dr. Van de Wall teaching a class of patients at the Bedford Reformatory, New York. This picture is printed with the permission of Dr. Amos T. Baker, Superintendent of the New York State Reformatory for Women.

## The Small Talent

By Florence Belle Soule

So many people belittle their talents. They do bitterly because they cannot play like Padre Andrew Hofmann or sing like Galli-Curci. They do not the heart-aches, struggles and disappointments the artists meet before they win success.

All cannot be great artists. Some of us possess talents that call us more insistently than the others. However, our music is always needed, no how small our talent may be; and we shall never rest until we make the proper use of it.

There are many sick people, shut away from us, who would gain new strength and inspiration if we would but share our little talents with them. They are reaching out for music and we give singly, so grudgingly.

In the little country towns there are many people who are music hungry. They are really starving for it. Sitting down at the piano, in a little Pennsylvania town where I spend my Summer vacations, the room is silent for a moment and the audience is quiet until the last has died away. This is true appreciation.

How long it takes us to learn the simple lesson of giving? It is only as we give out that we can grow great.

Why not share our music with the sick, the sorrowful, the weary and the uneducated, thereby winning and better things for ourselves later on?

## A Musical Spelling Bee

By A. Lane Allan

"Now, let's have a spelling bee. No, we haven't got into the wrong place. This is the beginners' circle downtown studio. Start with C, D, E, F, G, A. That is our musical alphabet.

"Who will be the first to give a word made of letters from the scale?"

"Wanda, what is yours?"

"Cab!"

"That's good, but we've had that one before. Of a new one."

"Yes, Albert, 'beg' is a good one. Try again."

"'Fade,' Geraldine, 'fine work. That was a hard word.'

Musical spelling bees are great fun, aren't they? a large number of words we can make with those letters!

## Teacher's Turn

By Jessie McMaster

TEACHERS, while planning your recitals for the few months, plan one featuring yourself.

Invite your pupils, their parents, and friends, to your studio, some afternoon or evening; and entertain yourself.

Prepare an attractive program—from the guests' point of view this will be an easy matter, as little "Ma" is always ready to discuss mother's "favorite" selection.

Mary and Johnny will take an extra interest number which before has seemed uninteresting to you.

Try this plan, teachers. It will be worth many the effort expended, because of the pleasant memory an enjoyable evening spent in the company of a few real teacher.

## Those Excuses!

By Marion Stock

WHEN my pupils are absent, I require an excuse. I find them interesting, even though not pleasing, at times. The following are a few, picked at random, from my note book:

1. My aunt arrived from Europe. (Of course she could not arrive without Mabel's presence.)

2. Mother took me to buy a pair of shoes. (No time would do.)

3. Mother told me not to practice, as it was Week. (Yet Anna went to the movies several during the week.)

4. My cousin came from the country and we thought of my lesson at supper. Mother said it too late, then. (Rather!)

5. My piece fell behind the piano and mother father would have to get it, as she could not move piano. Father was tired every evening, so I had to wait until Sunday. (Poor piece! Poor father!)



When Marlowe wrote, in her sixteenth century:

"Oh, thou art fairer than the evening air  
Clad in the beauty of a thousand stars."

he did not know that instead of "thousand" he might have said million, or even billion (in the French-American sense of billion, meaning a thousand millions; the English meaning of billions is a million times million, or what we call trillion).

I remember how amazed and awed I was, not so many years ago, when I read that there were at least three million stars in the universe. Three millions is "some number," I assure you; and some of these stars probably have even more than our sun's eight planets.

But three millions has been found in recent years to be almost as ludicrous an understatement of the real number of stars as Marlowe's thousand. Three *billions* is the minimum number now indicated by the revelations of the 100-inch telescope on Mount Wilson in California, and by the recent marvels of celestial photography and spectro-photography.

And then some! We really need a little slang here to relieve the tension of the mind. How childish and silly are all the fairy stories of nature hatched out by human imagination when compared with the miraculous realities revealed by the science of astronomy!

Don't faint away when I tell you that these 3,000,000,000 stars constitute merely *our* universe (in which our sun, with this earth and the other seven planets is a mere speck), and that there are in addition to our universe a *countless number* of other stellar systems or universes in which our beggarly family of three billion stars is negligible—a mere grain of sand in the combined beaches of all the oceans.

In the words of Mr. Serviss: "What we have been regarding as the universe is 'only one moth gleaming in the sunbeams of infinity.'"

#### Our Dwarf Sun and Earth

The climax of our abasement and wonder is reached when we come to the question of size.

It is humiliating enough to think that, as compared to the sun, the earth is merely as a pea compared with a pumpkin; but when the astronomers assure us that there are other suns *millions of times bigger than our tiny sun*, we begin to have a faint idea of our utter insignificance in creation.

In the words of Prof. Russell, of Princeton, "the measurement within the past two years of the diameters of Betelgeuse, Antares and Arcturus by the interferometer at Mount Wilson has removed the last lingering doubt as to the existence of giant stars, and has placed beyond question the fact that the sun belongs to an inferior order of stellar bodies—that even as the earth is but a dwarf planet, so the sun is but a dwarf star."

Our sun is a million times as big as the earth, but the diameter of Betelgeuse is 260,000,000 miles, which makes it a giant star *equal to twenty-seven million suns like ours!* As Professor Michelson, of Chicago University, has pointed out: if this giant star were placed as near to us as our sun, its brilliant surface would fill out the whole visible heavens!

Try to imagine that and pity our poor little sun.

#### What it All Means to Musicians

And now for the application of these overwhelming astronomic revelations to the world of music.

The microscopic world of music! If it would take, as we are told, trillions of little globes like this earth to make one star like Betelgeuse, where does the "world" of music come in? Isn't it rather presumptuous on our part to speak of a "world" of music?

And the individuals in this world of music—how important are they in creation? About as important as a droplet in the spray arising from Niagara Falls and gone in a second.

But let me tell you, in strict confidence, that during my long residence of four decades in the musical "world," I have got the impression that nearly every individual in it looks on himself as if he were the pivot around which the whole universe revolves!

Sir George Grove no doubt exaggerated when he wrote that Schubert was the only modest musician on record. There have been others and there are some now. But the vast majority of musicians need an article like this to show them their utter insignificance. Teachers, singers, students, players, all need to study astronomy as a moral tonic as well as an emotional stimulant.

*A moral tonic, I say—and this brings me to the most important raison d'être of this article—a sermonette in a few short paragraphs.*

Musicians, in many cases, attach altogether too much importance to petty annoyances, jealous rivalries, odious comparisons and trifling disappointments. Foolish fears darken their days and nights. That is due to their

never thinking of anything but themselves and their immediate surroundings.

The world they live in is almost as limited as that of a cat which never leaves its room in a tenement. They mistake their tallow candle for a sun, a star.

It will do them a world of good to realize that the universe does not revolve around such grains of sand as they represent. They should learn, in the words of Emerson, to distinguish between the blaze of a burning tar barrel and the final conflagration of all things.

Astronomy will cure their ludicrous egotism, pettiness and megalomania. It should be taught in all music schools and private classes.

## How Goldmark Won a Hearing

By A. S. L. Wynn

CARL GOLDMARK's "Sakuntala" overture is well established as a universal favorite, and it is interesting to learn that for once a work of this kind was appreciated from the first. Goldmark was comparatively unknown when he wrote it. In the Boston Symphony programs a little incident regarding this work is related as follows:

"In 1910, Sigismund Bachrich gave information to the *Neue Freie Presse*, of Vienna, about the first performance of the *Sakuntala Overture*, and 'Die Königen von Saba.' Bachrich, as a youth, used to substitute in the orchestra for Goldmark, so that the latter could have more time to compose. In return for this, he had the privilege of being the first to get acquainted with the new manuscripts. When the *Sakuntala* was finished, it was submitted to the Philharmonic Orchestra in Vienna. It is customary with that organization on receiving a promising manuscript to play it over at rehearsal, and then decide by a majority vote whether it should be performed. No one is ever allowed to be present at these trials, not even the composer.

Bachrich ascertained when the *Sakuntala Overture* was to be put on trial and managed to smuggle himself into a dark corner of the hall. His heart beat violently when it began. When it was over an unusual thing happened; the players themselves broke into enthusiastic applause, and the conductor, Dessooff, exclaimed in Viennese dialect: 'I guess there's no need of taking a vote on this.'

Bachrich had heard enough. As fast as his legs would carry him, he ran to the Kaiserhof Cafe, where Goldmark was waiting impatiently. When he got there he was so out of breath he could not utter a word; but he nodded, 'Yes—yes—yes,' and the composer understood and rejoiced."

## The Talking Machine and Small Children

By Jessie McMaster

EVERY normal child likes music, and every normal child has a preference as to selections.

Interested parents of a small friend of the writer's have a collection of "Jane's pieces" on the lower shelf of the cabinet, marked so that she can associate the marks with the selection.

Careful directions and supervision for several days taught her to operate the machine with as much care as an adult.

She is now able to enjoy her choice of music at her own inclination, and without damage to her parent's talking machine.

## Finger Taps

By Rena Idella Carver

A TEACHER recently said: "Does it ever occur to you how much we have to talk about finger lifting? It seems sometimes as though the natural makeup of piano students fought inwardly against the necessity for finger action, and in some cases appear determined to have none of it."

One of the best and simplest remedies lies in an exercise given me by one of my instructors who had spent years in exploring modern methods. I quote it here:

"Place the hand on a table with the fingers curved and wrist resting on the table. Raise one finger, counting 4. At '4' tap the table with quick staccato touch; each finger rebounding very high and waiting until the next '4' is counted. Repeat three times and on the following '4' take the next finger. Practice with all fingers in turn. Do not uncurve as you raise the finger. The up-action of the finger is quite as if not more important than the down-action."

## Imagination in Playing

By Edith Josephine Benson

SOME pupils have facile technic, but their playing lacks the imaginative quality. Dynamics are too studied, listener almost sees rests, slurs and staccato. The following suggestions are for developing expression of imagination. They may be used not later than the late third grade and are only for the pupils with dynamics, rhythm, speed and touch.

The material is a study containing light passages compositions of Czerny, Heller, Bertini and Bere study unnamed and having no special form dance or barcarolle, gives the freedom necessary developing imagination. The teacher should give definite program about something airy, a bee, a bird or a firefly. Have it rise rapidly, float, alight on a leaf or flower, and fly straight across lawn.

To make the playing suggestive, use crescendo minuendo for straight flight, both for soaring, shading, and accent for the fluttering of wings or whirling, and exaggerate staccato and even long notes sometimes. A pirouette can be suggested contrasting a long note with a delicate rubato preceding or following it. Certain small groups excellent for practice in accent and shading, highest or lowest note is in the center. They suggest fluttering, whirling, whispering. The control in the management of these groups can be applied phrases in accompaniment, either in solos or in accompaniment for voice or other instrument. Sequences be given variety by contrasts in dynamics or tempo, fine shading, and by increase to a climax on sequence or decrease as if whispering a secret.

The teacher should select most of the pieces in first study for interpretation leaving something for pupil to select. Later the pupil should create interpretation without help. Every study must be perfectly learned first; then, when imaginative play begins, counting will be unnecessary. Rhythm being mastered, the player will have freedom in tempo. By certain devices for definite parts of the program pupil learns to make technic serve his feelings.

## A Helpful Hint for Teachers

By Florence Belle Soule

TEACHERS having a large number of pupils often find it difficult to remember the details of each pupil's work from week to week.

In order to overcome this, I cut white paper in (4 x 7 inches) and attach one to the exercise book a paper fastener.

On this paper I write my criticism of the lesson points about practice and outline the new work for following lesson.

By using both sides of the paper, I can see at a glance what progress has been made for two weeks, and a pupil knows what work has been good and which exercises need more study. He cannot forget the teacher gives him as the paper tells the story. plan works splendidly.

## Those Little Feet

By A. Lane Allan

Do you happen to have, among those little people visit your studio, some whose legs are far too short to reach the floor? Have you ever tried sitting on a chair that is too high for a while, yourself?

Try it. You will hasten to do something that make those youngsters more comfortable the next they come to take a lesson.

A footstool that usually made the taller children comfortable was found inconvenient for the tinier ones. A large dictionary was placed on the floor first and a footstool was put on top of that. It served the purpose the little feet kicked the piano less often and the attention was given to listening, not wriggling around the bench because one foot was "asleep!"

"THERE is only one road for genius or talent to follow at the beginning of its career, but sooner or later he encounter a parting of the ways, and be confronted with the hard task of deciding which path to pursue."

—ERIC BLOOMFIELD

# Lights on Piano Touch and Tone

*As Seen by the Psychologist,*

OTTO ORTMANN

*Of the Psychological Laboratory of the Peabody Conservatory*

THE FOLLOWING material is taken from *The Physical Basis of Piano Touch and Tone*, by Otto Ortmann, issued by E. P. Dutton & Company. The work as a whole is a thoroughly analysis of the subject from the standpoint of ed scholar. Much of this is unsuited for publication because of the complexity of physi-mathematical terms with which the ordinary unfamiliar but which deserves serious consider-the expert in understanding the author's views, either first of all feels that the student should finite knowledge of the action of the piano and the subject thus:

action of a grand piano, although it varies in details in the product of different makers, is the general principle for all grand styles of the instrument in use. This principle is illustrated in Fig. 1a and 1b. A, B is a wooden block called a key, and at C that it can move only in a vertical line beneath each end of the key is a felt pad (D), which limits the descent of either end. Fastened to the inner arm of the key is a lever, F, which connects the second lever, G. This, with the lever H (itself ever known as the hopper), and the lever I, a compound escapement which will be explained the upper end of H is cylindrical in shape and with leather. When the key (ivory-covered not depressed, the upper end of H supports a small knob on the arm, J, of the hammer, K, which is at L. It is important to note that the only which the hammer (the tone producing body) to contact with the rest of the action before tone is in this one point x, where the end of H is.

A (the player's end of the key) is depressed, (principle of the simple lever). This causes F to rise up until the point h comes into contact with the stationary (but adjustable) nut for blocking h, at the end of the bent lever H. When F continues to rise, through continued key-depression, the after h touches M, pivots at this point of contact, causing the end h' to move in a direction, speaking, at right angles to the vertical movement of the hammer-arm J, and when a given point is reached, causes h' to jump or slide or escape from beneath the hammer-stem. This point is known as the escapement and is so adjusted as to operate when the distance of the hammer-head N is about  $\frac{1}{8}$  in. from g, P. The jerk (under playing conditions) carries the hammer over the intervening space against g, and because of the elasticity of the compound of which the hammer-head is made, as well as the elasticity of the steel strings, the hammer is immediately thrown back. If, in the meantime, the key end has been permitted to remain in its depressed position, the hammer is caught by the check, O, and is gradually raised as the end A of the key ascends. If, on the other hand, we wish to repeat the key-depression, the mechanism is so adjusted that the end, h', is the hammer-arm, J, immediately after it reaches the string, whence a second depression of A will drive N against the string. (This is what is by the 'repeating' action.)

This mechanism here described is a machine. A machine contrivance by means of which force can be applied to resistance more advantageously than when applied directly to the resistance. The action of the machine which enables us to overcome a resistance at one point (hammer end and strings) by applying force at another point (the key end). It embodies the principle of the lever and is a complex lever-machine. Since it is obvious from the diagram (Fig. 1), the distance through which the hammer end is greater than the distance through which the key-end (joint of application of the force) moves, it is clear that the purpose of this machine is to convert force into speed.

## Strings, Sounding Board and Pedals

THE AUTHOR next calls attention to the fact that, as the pitch of the tones desired upon the ends, shorter and thinner strings are employed. Used for piano wire because of its great elasticity, the lower strings are wrapped with thin steel

or copper wire. The tension of all the strings on a grand piano when tuned is over twenty-five tons. The number of strings used for each pitch varies with the pitch. For the very low tones one string is used.

"What we hear when a string on the piano is struck is not due chiefly to the vibration of the string but to the resulting vibration of the sounding-board. This is a resonator, a large, thin, slightly convex and carefully constructed sheet of wood, covering practically the entire inner case of the instrument beneath the strings. It is in direct and permanent contact with the supports at the end of the strings, and is joined to the outer case of the instrument, though otherwise free to vibrate.

"The vibrations of the string are transferred to the sounding-board, which, through its size, intensifies them by setting into motion a much greater volume of air.

"The action of the sounding-board of the piano is not due to sympathetic resonance. The fundamental condition of sympathetic resonance—equality in the natural frequencies of the two vibrating bodies—is not present in the piano. The sounding-board does not vibrate because the air waves proceeding from the strings fall upon

tended to the frame and case of the piano. Through it no vibrations are intended to be conveyed. Consequently, absolute rigidity, which insures the maintenance of the string-tension, is a desideratum.

"There are two bridges in the piano; the wrest-plank bridge, and the sounding-board or belly-bridge. The former, sometimes called the pressure-bar, regulates the various string levels necessitated by over-stringing; the latter accommodates the various string lengths at the vibrating end. The sounding-board bridge is important because it transmits the vibrations of the strings to the sounding-board. The exact position of the belly-bridge varies somewhat with the various instruments. It is generally divided into two or three sections, one for each group of strings, according to the manner in which they are overspun or overstrung.

"The wrest-plank bridge determines the point at which the vibrating length of string begins. It is used in any of several forms: a blunt edge above or below the strings, a metal nut, or a hole for each string.

"Overstringing is that process adopted in order to accommodate the various lengths of the strings to the size and shape of the instrument. It permits the lower, longer strings to be stretched above and diagonally across the higher strings. When this occurs once, the instrument is said to be single-overstrung; when done twice, it is double-overstrung. The plane of the hammer in these cases is always kept parallel to the string.

## The Modern Piano

"THE MODERN piano dates from the time of the introduction of metal into its construction. This took place about 1820. Between 1770 and 1820 the complete, all-wood grand piano was perfected. Originally, the metal frame was conceived to overcome difficulties of tuning strings of various metals which were influenced differently by the same change in temperature. Whatever form the metal frame has now assumed, it consists essentially of a great or small number of iron bars set at various angles. The iron frames are situated at the sides of and immediately above the strings. The introduction of metal into piano construction has influenced tone because of the greater elasticity of metal as compared with wood. Below the strings and sounding-board we find the wooden frame, consisting of a series of horizontal heavy wooden bars placed at various angles. They mutually reinforce each other and also reinforce the harp-shaped case. This is either solid wood (mahogany, oak or black walnut) or, in the more recent makes, layers, sometimes more than twenty, of maple or oak. The advantage of the layer-process is supposed to be an increase in resonance effect. The entire object in selecting a case and framing it is to secure a proper ratio of elasticity and rigidity, enough of the former to permit freedom of transmission of the vibrations, and enough of the latter to insure stability against the enormous tension of the strings. Generally speaking, the use of metal tends to give the tone brilliance, and the use of wood tends to give it 'softness' and 'depth.' We should therefore expect a combination of metal and wood to produce the best results. Too much or all metal would produce a metallic, clangy tone; too much wood, a dull, thick and 'plump' tone.

"What are the effects of the various forms and gradations of pianistic touch upon the movement of the piano key?

"The piano key (the part visible to the player represents less than one-half of the entire key or lever) is a piece of wood about a foot and a half long and seven-eighths of an inch wide. It pivots on a point midway from either end which makes it a lever of the first kind, that is, one in which the fulcrum is between the power and the resistance. The vertical pin at the fulcrum, with an additional vertical pin at the outer key end, prevents the lever from moving in any plane except a vertical one. Moreover, the felt key pads beneath each end of the key limit the vertical distance through which the key may move to approximately three-eighths of an inch at its extremity. We have, then, a mechanism capable of being moved at its extremities through a vertical arc of three-eighths of an inch and immovable in any other way.

"No matter how we hold our hands, how gently or harshly we stroke or strike the key, no matter how relaxed or rigid our arms are, how curved or flat our fingers, we can do nothing else to the key than move it



1A. How the Piano Key "Strikes"



1B. Hammer in Striking Position

its surface, but because it is joined to the string through the bridge at one end and thus receives the vibrations directly. If one of two tuning forks of the same frequency be sounded, the other will also vibrate without any other medium of transmission than the air. That is a case of sympathetic vibration. If a tuning fork be sounded and held in the air its tone is scarcely audible. If placed firmly upon a table, the tone becomes distinctly audible, since the vibrations are communicated to the table, which, acting in turn as a resonator, reinforces them. This is a case of forced vibration, and it is this type of resonance that we find in the piano.

"There are three kinds of piano pedals in general use; the damper pedal (popularly, though inaccurately, termed loud pedal), the una corda pedal (known as the soft pedal), and the sostenuto (middle) pedal. The first, when depressed, keeps the dampers lifted from the strings, all of which are consequently free to vibrate until their energy is spent or a release of the pedal brings the dampers down upon the strings again. The una corda pedal shifts the entire action of the piano sidewise so that the surface of the hammer, instead of striking three or two strings, strikes two or one. The sostenuto pedal keeps any damper or dampers raised which happen to be raised when the pedal is depressed.

"The pedals of the piano have two primary functions: to sustain tone and to color tone.

"The plank or block which carries the tuning pins is called the wrest-plank. It is made of wood in the older makes of instruments, and of metal, with holes for containing wooden plugs, in the modern makes. The tuning pins, which are threaded to ensure a firmer grip, are driven into these plugs. The wrest-plank is firmly fas-

three-eighths of an inch or less vertically downward. This limit is absolutely fixed by the unyielding wooden action, a glance at which will dispel any doubt as to the possibility of other movements.

"Any differences of effect of touch upon key-movement must be differences in speed. There is no other variable. From the fundamental law of mechanical action, we know that in addition to the force the distance through which the force acts influences the work done. The piano key gives as a maximum distance slightly less than three-eighths of an inch. Whatever force is transmitted to the key must, in order to be of any musical value, be transmitted within this distance.

#### Variations in Key-Speed

**C**ONCERNING variations in key-speed, a number of possibilities present themselves. The speed of key-descent may be slow or fast, constant or positively or negatively accelerated, or it may be a combination of these factors. We have, then, a definite indication of the effect of touch on key-movement, namely, speed. If we can record the variations in key-speed, we can record all the differences of the effect of touch on key-movement; for when there is no difference in key-speed there is no difference in touch so far as effect on the key is concerned."

The author then employs a whole chapter to show that tonal effects are dependent solely upon one thing—the speed with which the key is struck or depressed. He concludes:

"1. Differences in touch, so far as they affect the vibration of the string, always involve differences in speed of key-descent.

"2. Considered with reference to their effect on key-descent, there are but two touches, percussive and non-percussive. These represent qualitative differences in key-movement. All other touch classification or nomenclature represents merely quantitative differences in key-speed.

"3. Non-percussive touch permits easier and finer key-control than percussive touch.

"4. All differences in tonal quality are due to differences in intensity, with the exceptions noted in later chapters.

"5. Such words as *shallow, harsh, forced, dry*, and others of this nature, are merely descriptive of the intensity of the tone.

"6. Under normal conditions rigidity tends to produce greater key-speed (hence louder tone) than relaxation.

"7. Under normal conditions, curved finger touches tend to produce slightly louder tones than flat finger touches, though this difference is not always present.

"8. The dynamic range of tone-production through relaxation is less than the dynamic range of tone-production through rigidity. Hence, if that portion of the latter which is not contained in the former, is required for a special effect in a composition, rigidity is necessary.

#### Is Relaxation Always Desirable?

**I**N MAKING a résumé of his entire book the author makes some statements which may be challenged by those who feel that the key to the millennium of piano-forte playing is solely that of relaxation.

"What we actually do, then, when playing the piano, is to produce sounds of various pitch, intensity, and duration. Nothing more. Certain forms of touch are effective only because they enable us to secure a proper relationship among these variables. The quality of a sound on the piano depends upon its intensity; any one degree of intensity produces but one quality, and no two degrees of intensity can produce exactly the same quality. If A plays 'poetically' and B does not, then, as far as the single tone is concerned, A plays sounds of different intensity from those of B; and if B could play sounds of the same intensity as A, B would play just as poetically as A.

"What we imagine we do and hear is a different question, the answer to which awaits the outcome of an experimental investigation of the physiological and the psychological aspects of the problem. The division into the physical and the non-physical is necessary for an explanation of the conflicting theories and opinions. Whether or not piano pedagogy can profit by thus differentiating between the constant elements, those physical attributes which vary according to constant physical laws, irrespective of the individual, and those psychological attributes which vary with the individual, is not our question here. But it is safe to say that in any pedagogy the distinction between cause and effect is an important one. A certain hand- or finger-motion is often taught because it produces a certain tonal quality, and in actual practice we find that other types of touch can produce the same tonal quality. Relaxation is taught for its effect upon physical piano-tone, but rigidity can produce the same tone. A certain

finger-stroke produces a certain tone, not because that stroke is correct and all other strokes are incorrect, but because the finger reaches the key with an appropriate force. A relaxed arm produces a certain tone not because the arm is relaxed (for the action of the piano cannot be affected by a muscular condition) but because the arm condition permits better control of force. This explains the various modes of using arms and fingers adopted by the concert artists for producing the same tonal quality.

"If tone-quality depended directly upon type of arm or finger movement, then one arm and hand position for all pupils would be essential. If, on the other hand, it depends upon the force of stroke, arm and hand positions may be varied in order to secure appropriate force, thus taking into consideration the not inconsiderable differences in anatomical formation.

"Again, if good tone-quality resulted directly and entirely from relaxation, then relaxation would be the *sine qua non* of piano playing. As a result, we should find it impossible to play, musically effectively, a very great portion of piano literature. For all piano playing demands some degree of rigidity, and, in many cases, a great degree of rigidity.

"In the data secured in this analysis we have the concrete material which, in one form or another, is at the bottom of every art. And since sensation is the first link in the complex chain of neural response, and depends entirely upon the concrete objective material of the physical world, an analysis of this physical element is a logical and necessary beginning. Without the wooden keyboard and the metal strings there could be no pianism, either artistic or inartistic. Such an analysis, moreover, gives us a clue to the answer of the question: How do these physical variants produce the emotional response in the auditor? In the first place, variations in pitch, intensity,

and duration, as we have seen cover a wide range and involve very fine gradations; and in the second place there is no reason why these variations cannot suffice the production of the psychological reactions. The popular conception that they are too coarse or not sufficient is based upon ignorance of the true complexity and great variety of physical piano-sound and of sensitivity of the ear.

"Is all piano playing, then, merely a variation in physical attributes of tone? Yes and no. So far as auditory stimulation is concerned, yes. So far as the stimulation is concerned, no. Every pianistic effect existing for audition, including the most subtle shades of emotion, can fully be explained in terms of the physical attributes. And when these fail to explain all the effects this does not establish the presence and operation of mysterious, super-psychological stimuli; it means, merely, that piano playing as an art is not entirely auditorily characterized, but appeals also to other sense departments. Chief among these are the kinæsthetic and the visual senses, which, in the music appreciation of to-day are very decided importance."

#### Self-Test Questions on the Foregoing Article Upon Pianistic Touch and Tone

1. What is the main object of the mechanism of the piano?
2. Is the sound we hear when we strike a piano due mostly to the sound of the string or of the sound board?
3. When was the metal frame piano introduced?
4. To what are differences in tonal quality due?
5. What is the chief value of the relaxed arm in piano playing?

## Four Charming Pupils' Recitals

By Eleanor Brigham

### PROGRAM III

#### A Program from the Noted Composers

A PROGRAM of this sort has in itself a charm which needs no amplification. If the teacher is dealing with an audience which the title would frighten, it may be changed to simply

#### A Program of Interesting Piano Pieces

*Little Prelude in C Minor* ..... BACH

This prelude of Bach, while not containing any very great difficulties, must be played with even sixteenth notes, no pedals, and careful shading of tone. The pupil who has this part of the program should be proud to realize that she has been chosen to interpret the greatest of all the great masters.

*Melody* ..... SCHUMANN

*Soldiers March* ..... SCHUMANN

These two little pieces need no introduction to the teacher, and by allowing one child to play both numbers an excellent lesson in musical contrasts is given.

*Gavotte in B Flat* ..... HANDEL

Strong hands, and the ability to play fine, full chords are quite essential to the performance of this gavotte. Careful watch should be kept lest the pupil vary his tempo according to the dynamics, as the tendency to play forte fast and piano slow is very marked in this study.

*Andante from the Surprise Symphony* ..... HAYDN

A very simple arrangement only two lines long, giving out the theme so that little hands may play it and young ears grow to love it.

*Soirees de Vienne* ..... SCHUBERT-LISZT

The brilliant valses caprice of Schubert arranged by Liszt so that they make a great addition to the recital program.

*Dolly's Funeral* ..... TSCHAICKOWSKY

One page of simple sadness which has been written with great art behind it, and in a not too difficult manner.

*Allegretto from Seventh Symphony* ..... BEETHOVEN

A little bit of Beethoven, arranged for small hands, which should play the work of this revered master with charm and sincere appreciation.

*Fantasia in D Minor* ..... MOZART

This composition covers a greatly varied range of tempi—from *Andante* to *Adagio*, *Presto*, *Andante* again, *Presto*, and *Andante*, ending *Allegretto*. A brilliant recital number for the more advanced pupil.

*Andante from First Sonata* ..... BRAHMS

A lovely theme with variations which, while it is difficult, is well worth hours of very hard work to achieve its performance.

*Song Without Words* ..... MENDELSSOHN

The choice offered to the teacher in this collection is varied, but the numbers which would fit the best in this particular program should be a *Ventura Boat Song*, *Confidence*, *Consolation*, *Spring Song*, or the *Folk Song in A Minor*. Any one of these would be appropriate, and the selection gives the teacher a variety of grade.

*Military March* ..... SCHUMANN

A lively march which is familiar and dear to the heart of all teachers and even more so to pupils.

*Quartette from Rigoletto* ..... VERDI

A duet arranged from this popular opera in a way that makes it a splendid ending for the program. It should be given to pupils who can play it well without too much effort, as it needs to be very well done.

The following compositions are suggested as suitable if substitutions are desirable for any pieces given on program, or if additions are wanted:

*Four Gems* ..... HANDEL

*Melody from Violin Sonata, C Minor, Opus 30, No. 2* .. BEETHOVEN

*Three Waltzes* ..... SCHUMANN

*Three Themes* ..... SCHUMANN

*Rondo in C* ..... HUMMEL

*Two Valses* ..... SCHUMANN

*Fragment from Concerto in D Minor* ..... MOZART

*Three Melodies* ..... MOZART

*Rondo in D Major* ..... MOZART

*Gavotte in E Major* ..... BACH

*Erotik* ..... GRIEG

*Impromptu Elegy* ..... SCHUMANN

There are several ways in which the pupils who are not to be solo pianists may do their part and the interest of the audience be held. Perhaps one of the boys' friends may have a magic lantern that holds and reflects postcard pictures. If so, put a sheet above the piano forte and as each composition is to be played, project it with a picture of the composer. Let various children act as announcers, giving the birthplace and dates of life and death of each composer. The pupils would have sufficient light from the lantern to play their solos, for duets, candles could be lit on either side of the piano forte. The soft light would appeal to an audience. The lantern and pictures are not available, the pupils might be dressed in costumes of the period in which the composers lived, and those who were not players could make the biographical announcements.

A little program printed on a card in dark blue with a narrow blue line around the edge would be in keeping with the great dignity of the Great Masters.

# The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

*This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries*

## A Little Prodigy

"I would like advice about my five-year-old daughter who is one of my pupils. She seems to be very talented. I have been teaching her since she was three, and now she has begun to learn Bach's *Little Clavichord Lessons and Fugues*; has also completed *First Violin Lessons*, by Bilbo. She often sits at the piano picking out chords and melodies of her own. She enjoys her music; but once in a while gets tired of practicing. Do you think that a child as young as she is should have a regular practice period? And is there danger of crowding her mind? I do not push her, but keep her enthused by giving her money, or a trip in the car, when she learns new things. She has learned several pieces, also a few songs or two."

"I have had several pupils six or seven years of age, but none before so young, so would like suggestions as to what to give next. She has taken the scales through five sharps, can play them through the octave and name the sharps in each scale."

MRS. A. E. D.

books as though your little daughter were a real prodigy; and it also speaks well for you as an actor that you have been able to accomplish so much with so young a subject.

Advice is to "make haste slowly," and not to allow her to go faster than she can proceed with perfect ease. Instead of one regular practice period, let her have half of these per day; none, however, longer than fifteen or twenty minutes. I also believe in a system of rewards for young children. They do a given amount of work per day, and why should they not be paid for it? I used to "hire" a small pupil to practice, at the rate of one cent for each ten minutes. It was surprising to see how his wages mounted up, especially when he was a kite or pair of skates in prospect!

On with the work in scales, and also take up arpeggios in various keys. For studies, Lemoine's *Teenage Studies*, Op. 37, are admirable for small hands, and are also musically worth while. Sonatinas, as those by Kuhlau and Clementi, will prepare the sonatas of Haydn, Mozart and ultimately Beethoven. These may be alternated with little modern pieces, which there are plenty of value on the market.

## Early Studies and Pieces

"I am puzzled as to what to give in the way of studies in the second and third grade. I use Schmidt's *Preparatory Exercises* for finger work, and Streaborg, Op. 63 and Op. 64, with Mathew's Standard Course; but when these are finished I do not know what to use as studies."

"I have one beginner who seems to be quite a genius, but is eager for 'pieces' and learns them by hearing me play them. Please suggest a collection—expensive, if possible, as she is very poor—of pretty little pieces, suitable for a beginner."

I. R. L.

Studies, you might try Burgmuller: Op. 100, 25 and *Progressive Studies*; also Bertini: Op. 100, *Easy Studies*. Also good are Horvath: *First Velocity Studies*; and Lazarus: Op. 129, *Style and Technic*. Your bright little beginner should have her taste for "easy pieces" gratified as far as possible, as she will play twice as hard if she has attractive materials. For instruction, I suggest *Very First Pieces* and *First Pictures*, to be followed by *Pleasant Pastimes for the Young Player*, by H. L. Cramer.

## Pointers and Positions

S. IDA R. LYONS, of Silver City, New Mexico, writes as follows:

"Sometime since, I saw a suggestion in THE ETUDE that a conductor's baton made a fine pointer, as pencils were too short. I always use a long common knitting-needle—wooden—costing only a few cents; and have been much complimented on it. You are quite welcome to the idea."

Suppose all of us have realized the awkwardness of reaching over to the music rack, every time an item has been indicated to the pupil. Perhaps this is good exercise for the teacher; but it is about as graceful a movement as reaching across our neighbor at the dinner table for the salt cellar. The baton and the knitting-needle help to solve the problem, although sometimes a pencil is a necessary adjunct to enforce our remarks. A pencil may eventually produce a piano wire, at least two feet long. Personally, I employ one of these "ever-sharp" pencils, which, if the point breaks through a fit of enthusiasm

on the part of the teacher, a new one may immediately be made to appear by a twist of the handle. Near at hand, too, should be a blue and a red pencil—the first for a mild emphasis of a mistake, and the second as a lurid danger signal.

Speaking of how to mark mistakes, too, brings up the subject of the teacher's position while giving a lesson. Ordinarily this is at the pupil's right hand, where the teacher may conveniently reinforce the top notes of a composition. But there is something to be said also in favor of sitting at the pupil's left—a position assumed by Mr. Tobias Matthay; for from this vantage ground one can stunningly reinforce the rhythm on the low bass tones, and, besides, can nab the pupil who commits the common fault of sounding the foundation bass notes in a hit-or-miss (especially *miss*) fashion.

Here, too, let me make a plea for more diversity of position. Why not secure variety by sitting alternately at one side and then the other of the pupil, or even by occasionally standing up, or walking about the room? Gluing one's self to a given position beside the pupil has two great disadvantages. It often so irritates a pupil to have the teacher uttering continual remarks in his ear and making frantic gestures within his field of vision that he becomes mentally muddled and "does his durndest." Also, if the teacher's attention is applied solely to the printed page and the pupil's fingers, his point of view is decidedly narrow.

So, whenever a pupil has a whole piece or even a long passage to perform, push your chair back, or stand away from him, thus getting a perspective of his playing. I remember that one of my teachers used to stroll into the next room while I was playing, and that I immediately felt more at ease, and consequently "did myself proud."

One is in danger of getting so wedded to a certain set of finger motions that he regards them as of more importance than their result—which, after all, are what really matters. So let's sometimes merely *listen* to our pupils, and so realize what is the ultimate effect of their performances.

Will not some other ROUND TABLE member tell us their experiences in these matters?

## The Grace-Note With a Double Note

How should the following measures in *Spring Song*, by Fink, be played?

Ex. 1



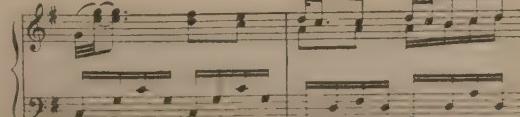
Please explain grace-notes followed by double notes. Does the slur connecting the grace note with the double note signify that it is to be played with the note with which it is connected?"

MRS. G. S. C.

A grace-note (short appoggiatura) should, as a rule, be played in place of the note to which it belongs, which is sounded immediately after. When the grace-note is followed by a double note, as in the example that you give, the short connecting slur supposedly indicates which one of the two notes the grace-note thus replaces.

In the second measure of your example, there is no question but that the grace-note, D, should in each case be played with the note A, preceding the note C, to which the grace-note belongs. In the first measure, however, it seems evident that the grace-note should replace both of the upper notes on the beat, since otherwise there would result the odd effect of the alto E preceding the soprano G. Hence the passage is best played thus:

Ex. 2



Which only shows that one must make the punishment fit the crime, even in the face of accepted rules!

## Various Problems

Some interesting questions are raised in the following letter:

"1. One of my pupils is very slow, and it is hard to hold her interest. However, I still manage to keep her plodding! She memorizes quite well but is poor at sight-reading. I have been covering a previous measure with my right hand, asking her to read and play it quickly and read on at the next measure. Is this a good practice, or does it only cultivate her memorizing? She has studied about a year.

"2. Is it necessary to teach the little children musical history and musical theory, when so much of it is now taught in our city schools? If so, what would you take up, and how?

"3. What can I do to develop some freedom in a lady pupil? She has good technic, but her playing persists in being 'wooden,' although I try to rouse her into the proper mood for her music. I gave her a pleasant 'running' waltz and she plays it like an automaton! Will she ever be a real player?

"4. I have a growing class and enjoy my work, but because I did not study in this town some of the teachers show a 'cold shoulder.' Is this fair when I do my best and never interfere with them?

"One small pupil who came to me had taken forty lessons in Czerny and never had a piece! Her arm and elbow ran amuck, and she certainly knew her hammer stroke! She has had three lessons from me (and a piece, incidentally) and her playing was beautiful to-day. Do you think the other teacher is any better than I am, even though she has a studio?"

MRS. H. F.

The device which you mention may be varied by others. Try playing the part for one hand in a given piece while the pupil plays that for the other. I know of no better reading practice than this, since you have the reins continually in your own grip, and can directly control tempo and rhythm. During the process, too, the pupil should count aloud. This device is similar to duet playing which I also strongly advise. Anyway, do not worry too much about her sight-reading, since accuracy and clearness should come first.

2. I do not think that an elaborate course in either of these subjects is necessary. But in starting upon a new piece, the pupil's interest will be much whetted if she is given some information about its composer and the epoch in which it was written. With young pupils, elementary theory should extend certainly as far as scale-structure, with explanation of the common intervals and chords, and ear-training in recognizing these. If these subjects are taught in your schools so much the better.

3. It looks as if the lady had not much music in her soul. I should try giving her pieces of the Nocturne order, with an emotional melody prominent. Each phrase of this melody should be removed from its context and made to express her soul-longings (if she has any!) by its gradual growth in intensity up to the climax. When she finally performs passages as a whole, play the melody with her (in an upper octave), exaggerating its poetic content. It's up to you to furnish her inspiration if she hasn't any of her own!

4. You touch here on a sore spot in music work—that of professional jealousy. If teachers could only envisage the tremendous advantage of co-operation—advantages which are keenly felt in the industrial occupations—they would do all in their power to foster, instead of antagonize, each other's interests.

Certainly your colleagues are in urgent need of missionary work. Can't you constitute yourself this missionary, and persuade them, or at least the more open-minded ones, to get together and form a club for mutual helpfulness? Get them to meet once a month for the discussion of practical problems—perhaps using the Round Table page as a text—and show them that if each one brings a new idea it will be multiplied by the number of those present.

I'm sure that if you thus set the example of a gracious and friendly attitude toward your fellow teachers they will finally meet you part way, at least—even to that high-brow studio proprietor—and that they will be brought to consider the common good, instead of merely selfish ends and aims.

"Chamber Music teaches one how to blend with other instruments in the proper proportion of tone, tempo, rhythm and shading effects. It sharpens the ear, refines the taste, broadens the musical vision, and causes one to become versatile in understanding and interpreting musical compositions."

VLADIMIR DUBINSKY

## JOHANN FAUSTUS, PH.D.

GOUNOD'S "Faust," as everybody knows, is based upon Goethe's poem of "Faust;" but Goethe was neither using his own invention nor drawing wholly upon medieval legend for the original character of his drama. Faust, it appears, was a real person, and however much of a charlatan he may have been, was originally a college graduate with a doctor's degree. We learn something about him in Krehbiel's introduction to the score of "Faust," Schirmer edition:

"The real incarnation of the ancient superstition . . . was John Faust, a native of Würtemberg. He was a poor lad, but money inherited from a rich uncle enabled him to attend the University of Cracow, where he seems to have devoted himself with particular assiduity to the study of magic, which art, or science, then had a respectable place in the curriculum. After obtaining his degree he traveled about in Europe, practicing necromancy and accumulating a thoroughly bad reputation. To the fact of his existence we have the testimony of a physician, Philip Begardi, a theologian, Johann Gast, and the reformer Melancthon. 'This sorcerer Faust,' said Luther's friend, 'an abominable beast, a common sewer of many devils-turpissima bestia et cloaca multorum diabolorum—boasted that he, by his magic arts, had enabled the imperial armies to win their victories in Italy.' Melancthon says, moreover, that he had himself talked with the man; Luther refers to him in his *Table Talk*, as one lost beyond all hope. In a book published in Frankfort in 1587, by an old writer named Spiess, the legend of Dr. Faustus received its first printed form. An English ballad appeared within a year; in 1590 there came a translation of the entire tale, and this was the source from which Marlowe drew his *Dr. Faustus*, brought forward on the stage in 1593, and printed in 1604. New versions followed each other rapidly, and Faust became a favorite subject of the playwright, romancer and poet."

## WORK AND OVERWORK

The following is culled more or less at random from a most interesting chapter on Genius, Work and Overwork, in Henry T. Finck's great book, "Success in Music."

"Alexander McArthur relates that a pupil once said to Rubinstein, regarding Beethoven's sonata, Opus 53: 'I don't need to practice it—I know it thoroughly. It is only a waste of time to practice it more.' One of his saddest expressions came over Rubinstein's face, for there was never a master that lived as he did in the work of his pupils. 'Don't you?' he said slowly. 'Well, you are eighteen and I am sixty. I have been half a century practicing that sonata and I have still to practice it. I congratulate you!'

"Thalberg declared that he never ventured to perform one of his pieces in public till he had practiced it at least fifteen hundred times. Kubelik never neglected his exercises except on the day when his wife presented him with twins. 'I work, work, work,' said Caruso to an inquisitive friend.

"Yet there is such a thing as overwork. 'I am not the slave of my violin; the violin is my slave,' said Sarasate.

"Misdirected energy is worse than indolence, and there is much of it. It is said that Leschetizky pronounced the two English words 'hard work' with intense scorn, and that he was annoyed with those energetic Americans who seem to think that the one requisite in music is the same as in pioneer conquests over a primitive forest. Work, work, work. Talent, judgment and brains are required, too, in music."

# The Musical Scrap Book

## Anything and Everything, as Long as it is Instructive and Interesting

### Conducted by A. S. GARbett

## BRAHMS AND HIS FROGPOND

SIR GEORGE HENSCHEL'S "Recollections of Brahms" contain some charming incidents that give a human touch to this rather austere master (who must at times have found the humility and self-abasement of his own disciples rather trying).

"In the afternoon we resolved to go on an expedition to find his bullfrog pond, of which he had spoken to me for several days," says Henschel. "His sense of locality not being very great, we walked on and on across long stretches of waste moorland. Often we heard the weird call of bullfrogs in the distance, but he would say: 'No, that's not my pond yet,' and on we walked. At last we found it, a tiny pool in the midst of a wide plain grown with heather. We had not met a human being the whole way, and this solitary spot seemed out of the world altogether.

"Can you imagine," Brahms began, "anything more sad and melancholy than this music, the undefinable sounds of which forever and ever move within the pitiable

compass of a diminished third? Here we can realize how fairy tales of enchanted princes and princesses have originated . . . Listen! There he is again, the poor King's son with his yearning, mournful C flat!"

"We stretched ourselves out in the low grass—it was a very warm evening—lighted cigarettes and lay listening in deep silence, not a breath of wind stirring for fully half an hour. Then we leaned over the pond, caught tiny little bullfrogs and let them jump into the water again from a stone, which greatly amused Brahms, especially when the sweet little creatures, happy to be in their element once more, hurriedly swam away, using their nimble legs most gracefully and according to all the rules of the natatory art. When they thought themselves quite safe, Brahms would tenderly catch one up again in his hand, and heartily laugh with pleasure on giving back its freedom."

## SALZBURG—THE BIRTHPLACE OF MOZART

IN HIS book "Music and Manners," while discussing a Salzburg festival he visited, H. E. Krehbiel thus described the little town where Mozart was born:

"Travelers know the marvelous natural beauty of Salzburg's position in the valley of the Salzach—how snugly a portion of it nestles under the cliffs of the Monchsburg on the left bank of the river, hugging the sheer rock so closely that it actually overhangs the houses in one of the streets; and how, where the valley widens toward Hohensalzburg, crowned by the castle-fortress, it opens out in the squares, each with its quaint fountain or statue, that afford approaches to the few large structures in the city. Except on the opposite bank of the river, where the graceful slopes of the Capuzinerberg give easy foothold to the lovely villas that smile from the deep foliage of gardens and forests, and

the wider plain left by the retreat of the mountains from the river is filled by buildings of a modern type. The idea of spaciousness is utterly foreign to the town. The streets are narrow and wind about in the most bewildering manner, following in a general but devious way the course of the river.

"Cross-streets are few; in fact, glancing along the house fronts one might easily fancy that the need of going across-town had never occurred to the builders. Instead of cross-streets there are hundreds of arched courts which afford passage from one winding street to another. The general effect, enhanced by the narrowness of the streets, is one of prison-like gloominess, and only the bright sunlight of festival week and the banners which hung from the majority of the houses gave the city a cherry appearance."

## THE MISCHIEVOUS OFFENBACH

WILLIAM APTHORP asserts that the only talent Offenbach had as a boy was that of balancing a lithe wire cane on the tip of his nose. Others, probably more accurately, say that as a boy he practiced the violin and later the 'cello considerably, and showed great ability, but was unable to practice a great deal on account of ill health. Though foreigners were not admitted to the Paris Conservatory at that period, Cherubini nevertheless admitted young Offenbach (whose real name, of course, was Levy, "Offenbach" being the place of his birth).

A writer in *The Musical Quarterly* said, "He was admitted into the orchestra of the Opera Comique, where he and his colleague at the desk, Seligman, were notorious for countless jests. One of their fancies was to play, by turns, every other note of their parts, and it can easily be imagined what the effect of this must have been in

quick movements. The best part of Jacques Offenbach's salary was absorbed in fines." (His salary at that time was 83 francs a month—Editor.) "He played at private parties, at concerts here, there and everywhere, and never failed to show his love for parody and eccentricity. He was fond of all kinds of trickery on his instrument, upon which he performed imitations of the violin, the hurdy-gurdy and various toy instruments, and he exploited to an extraordinary degree a certain bag-pipe effect which invariably provoked unbridled enthusiasm."

Offenbach gave up a brilliant career as a 'cellist to become a composer, passing through a long period of poverty and drudgery before he emerged as the composer of "The Grand Duchess" and other light operas. The reason was probably that he suffered from rheumatism which in later years grew so bad that his hands were twisted out of shape by it.

*Folk-songs are not themselves music in any real sense—they are simply tunes. Nor are they a source of authentic inspiration to the highest musical art. When they are used at all they either baffle the composer*

*by their inherent completeness, or, manipulating them, he destroys all their savor and causes them to vanish utterly.*

—JOHN C. CAVENDISH,  
*In the American Mercury.*

## SULLIVAN AND THE "UNION"

THE success of "H. M. S. Pinafore" caused its authors considerable financial loss, owing to unprotected right in this country; so their next opera, "The Pirates of Penzance," was partly composed and first performed in New York under the direction of Gilbert Sullivan, in person (December 31, 1879). From the book on "Gilbert and Sullivan" by Cellier and Bridgeman, we learn that Arthur Sullivan had an amusing story to tell of his experience in association with American bandsmen. These gentlemen were all under the strict control of a local trade union. A scale of charges was laid down for every kind of instrumentalist, according to the nature and degree of his professional engagement. For example, a member of a grand opera company demanded higher pay than one who was engaged for ordinary lyric work, such as musical comedy. . . . Accordingly, the announcement went forth that the opening performance of "The Pirates of Penzance" would be conducted by Mr. Sullivan, and the manager of the theater had pains to impress upon his orchestra the greatness of the honor of playing under the baton of England's most famous composer, the bandsmen showed their appreciation of such distinction by demanding a raise in pay. The management increased salaries on the grand opera scale. There was a likelihood of a strike. Whereupon, Arthur Sullivan addressed the men in no uncertain terms. Declining any title to the coveted honors they would thrust upon him, he protested that, on the contrary, he should esteem it a high privilege to conduct such a fine body of instrumentalists. At the same time, rather than become the cause of any dispute or trouble among them, he was prepared to return home to England for his own orchestra, which he had specially selected for the forthcoming Leeds Festival. He however, that such a course might be avoided. The Americans promptly gave the gentle hint and agreed not to charge extra for the honor of being conducted by Mr. Arthur Sullivan."

*"Nothing licentious or savoring should be allowed to pollute good music. Music is democratic. It develops character. It is international. A noble phony belongs to all the world."*

—CONGRESSMAN RATHBONE, of Illinois

## MODERN IMAGINATIVE TEACHING

"THE modern teacher has progressed beyond the stage of imposing his own standards upon the pupil," says H. Ernest Hunt in "Spirit and Music," an interesting article on the practical side of musical philosophy, practical than its title suggests.

Mr. Hunt quotes a teacher who writes him: "A young pupil (age 14) came to me for a lesson playing Farjeon's 'Prelude and Pavane.' She had learned the *Prelude* and had had one lesson, a fortnight before, on the *Pavane*. We went through the piece, and I told her a little about the *Pavane* when it was danced, the derivation of the name, and so on. When she played it very slowly, but quite correctly, and finished in detail, I asked her if she liked it quite as slowly as that. She replied that she thought the ladies with their long dresses would be able to dance any quicker, and that sounded grander very slowly." So I let her play it very quickly, and she did so, and she sounded grander very quickly."

"This, we may add, is an illustration of a method quoted by a teacher in a diploma examination paper, but it aptly shows the new spirit. The teacher had no means of force her own views upon the pupil, so she insisted that the dance should be taught more quickly she might have spoiled the child's mental picture and destroyed the interest in the piece."



# Great Orchestral Masterpieces

As Heard in the Concert—Over the Radio—In the Movies—On the Talking Machine

## I

### Rimsky-Korsakoff's Gorgeous Oriental Suite SCHEHERAZADE

Described by VICTOR BIART

Late Official Lecturer of the New York Philharmonic Orchestra



RIMSKY-KORSAKOFF

This article inaugurates a series of musical discussions upon great orchestral masterpieces, by the brilliant pianist and lecturer, Victor Biart. Biart has a fresh and entertaining manner of presenting these subjects, the series will be very novel in many respects. Next month the subject will be the Dvorák "New World Symphony." In the music section of

this issue our readers will find excerpts from "Scheherazade," the famous composition of the great Russian master, Rimsky-Korsakoff. This work has been heard on hundreds of orchestral and band programs in recent years. It is very frequently heard "over the air," and talking machine records of the work have had a very wide sale.

One of the most picturesque works ever penned for orchestra is the symphonic suite *Scheherazade*, by composer whose career is in some respects scarcely romantic than his beautiful music. Did the audience on that memorable evening of December 19, in St. Petersburg, applauded the symphony of the composer whose appearance on the stage in the dress uniform of a young naval officer aroused its enthusiasm, realize that it was acclaiming one destined to become one of Russia's greatest composers? For lanner young subaltern was Nicholas Andreyevitch Korsakoff, already a member of the remarkable group of men that formed the then Modern School ofian composers—a school that was soon to attract wide attention. The fundamental tenet of this nationalism above all else, made a particular d.

The art of music soon lured the young sailor from naval career, and, after the appearance of his symphonic poem "Sadko" and his opera "The Maid of the Sea" had brought him into evidence throughout Russia accepted a call to the Conservatory of St. Petersburg as professor of composition and instrumentation. was followed, two years later, in 1873, by his resignation from the navy. For some ten years he held the position of inspector of naval bands, a field activity which contributed to his familiarity with the wind instruments and proved of such practical value in his art of orchestration. This was further enhanced by his experience as conductor of symphony orchestras in St. Petersburg for about the same length of time, though at partly different periods. Among his colleagues were such composers as Liadov, Ippolitov-Ivanov, Tchaikovsky, and others. The master, who was born March 18, died June 8, 1908.

A colorful and beautiful symphonic suite, or suite orchestra, "Scheherazade," was composed in 1888. The composer has inscribed the following in the score:

"The Sultan Schahriar, convinced of the faithlessness of his wife, had sworn to put to death each of his wives the first night. But the Sultana Scheherazade saved her life by diverting him with stories which she told during a thousand-and-one-nights. The Sultan, tired by his curiosity, put off from day to day the execution of his wife, and at last renounced entirely his vow."

"Many wonders were narrated to Schahriar by the Sultana Scheherazade. For her stories the Sultana recited the verses of poets and the words of folk-songs, and she fitted together tales and adventures."

The composer originally further provided the separate movements with the following subtitles:

1. The Sea and Sindbad's Ship.
2. The Tale of the Calendar-Prince.
3. The Young Prince and the Young Princess.
4. Festival at Bagdad. The Sea. The ship is wrecked on a Rock Surmounted by a Bronze Warrior. Conclusion.

From this it would seem natural to infer the purpose of the composer to describe and depict in music a series of pictures according to a definite program. He has, however, disavowed any such intention. He identifies only two persons, the Sultana and her spouse. Which of the three Calenders, which one of the seven voyages of Sindbad is meant, all such details, as well as the identity of the young prince and the young princess, he leaves to individual interpretation. He also tells us that the shipwreck, which is depicted near the end of the composition, has no connection with the story of the Calender. In his autobiography, recently published,\* the composer explains his expressional purpose in this suite, which is merely to portray the atmosphere of Oriental romance and narrative as told in "The Arabian Nights." So eager was he, in fact, to avoid a program so definite as to savor of realism that in a subsequent edition he suppressed the headings of the separate movements. That which in addition to the national particularly appealed to Rimsky-Korsakoff was the fantastic. This work is purely the creation of his imagination, and is thus designed to appeal to that of its hearers. While some of the themes and motives undergo transformations of tempo and rhythm which alter their physiognomy and change their character, thereby corresponding to different scenes and characteristics, this varying significance remains abstract.

The work opens with the proud, majestic *Schahriar* motive presented in solemn grandeur by nearly the full orchestra, in unison and octaves:



The setting for the scene of the appearance of *Scheherazade* is provided by the long-sustained chords in the woodwind, joined, in the last chord, by the horn. The quiet softness and kaleidoscopic shifting of these

\*"My Musical Life," by N. A. Rimsky-Korsakoff, translated by J. A. Joffe, edited with an introduction by Carl Van Vechten.

chords create just the atmosphere of suspense and mystery appropriate to the romantic subject.



Then behold! the beautiful Sultana appears in the enchanting melody sung by the solo violin accompanied by interpolatory chords gracefully strewn by the harp. This is the *Scheherazade* motive—a veritable flower of romantic melody.



Every note of this melody, in the free rhythm of pentive recollection, breathes the spirit of narrative. In assigning this avowedly representative melody to a solo instrument—in this case the violin, the queen of song among instruments—this skillful composer illuminates the element of personality in a light of colorful beauty. This introductory matter leads into the Principal Theme of the first movement proper, which begins in E major. Allegro non troppo, 6-4. The melody of this theme will be recognized as the *Schahriar* motive, now in the measure of the movement.



Here the orchestra unfolds its graphical picture of the sea, thus the first subject in the entertaining series of narrative of the Sultana. The music plainly sings a tale of the sea, with its weird chronicle of adventure and tragedy. This vivid portrayal of the sea is one of the most beautiful examples of tonal marine depiction and points to the fascination which the sea exerted upon the young officer during his three-year cruise. A mournful tone is infused by the harmony of the second measure, which recurs frequently during the movement. The arpeggio figure in the accompaniment, known as the wave motive, and portraying with its continually al-



ternating rise and fall the motion of the sea, pervades practically the entire first movement.

The Principal Theme is carried to a gripping climax, whereupon the necessary contrast is provided by the Subordinate Theme, which, with its smooth, gliding chords in wood wind, produces a calm effect. This

**Ex. 5**

introduces a graceful melody in the flute which has been designated as the Ship motive.

**Ex. 6**

Then follows on the solo violin the Schéhérazade motive, now gracefully undulating in the rhythm of the movement, like the capricious play of the waves.

**Ex. 7**

This motive is now in B minor with the major 6th, G-sharp which identifies the scale with the Phrygian mode of the Greek system. This is not the only instance of Rimsky-Korsakoff's employment of Oriental scales—a means whereby he effectively lends local and exotic color to his tone pictures. The motive is developed in the same manner as the Principal Theme, which latter, followed by the Subordinate Theme, returns in recapitulation. The movement comes to a close with the quiet strains of the Subordinate Theme.

The second movement is the most fantastic of the suite. The entertaining Sultana again takes up the thread of her narrative in the motive that symbolizes her. She then introduces her subject, *The Prince Calender*, who is represented by the main theme of the movement, that in B minor. This fantastic and capricious theme, with its sombre coloring and concentrative tone characteristic of the Orient, takes us right into the realm of Eastern life. Salient features of the fantastic character of this picturesque theme are the grace-notes and shifting of accent and phrasing. A characteristic of Oriental music is the narrow range of a melody. The theme appears four times in succession, each time in different harmonic, accompanimental and orchestral garb, thereby manifesting as many different moods and changes of character. That striking feature of instrumentation which lends so much charm to this colorful composition, the soloistic treatment of certain instruments, is most admirably employed in this movement. The fantastic and exotic character of the *Prince Calender* Theme could not be more clearly illuminated than by its assignment to the bassoon on its first appearance. No less singular is the accompaniment to this melody furnished by four solo double-basses; these instruments provide a quiet and sombre background, not changing harmony until in the eleventh measure. The following is the First Part of the theme:

**Ex. 8**

The beginning of its Second Part:

**Ex. 9**

Its ending:

**Ex. 10**

The middle section of the movement takes us right into the heart of the fantastic. Bassoons and bass strings conjure up the most grotesque motive of the entire work,

a weird fanfare, vigorously blared by second trombone, like an apparition issuing through a harmonic gauze fluttering in sustained tremolo, to be answered in the next measure by the muted trumpet, with its metallic, rasping sound. This motive, designated by the composer as the fanfare motive, suggests one of the numerous genii which figure in *The Arabian Nights*.

**Ex. 11**

The descent of a fourth from the first to the second note of this motive, a feature which it has in common with the *Schahriar Motive*, bespeaks its derivation from the latter. It is one of several instances of thematic derivation already referred to and which exemplify the cleverness and craftsmanship of the composer.

This fanfare motive soon becomes the subject of a brief but vivacious dialogue between trombones and trumpet and is later taken up by the full orchestra.

In this section the clarinet claims a most picturesque melody, a whirling figure, its three long opening notes being identical with those of the first measure of the Second Part of the Prince Calender Theme, while the flourishing triplet figures will be readily recognized as derived from the last two measures of that theme.

**Ex. 12**

The free rhythm and tempo of this theme illuminate the fantastic in its most vivid light. The theme later appears for the flute, oboe and bassoon successively. The three opening notes also inaugurate the themes of *The Young Prince* and *The Young Princess*, which furnish the subject matter of the third movement.

As the first and fourth movements are the most descriptive, the second the most fantastic, the third movement is the most romantic of the Suite, and has been aptly designated by some commentators as the idyll. A flower of romantic lyricism is the lovely, contemplative melody of the Principal Theme, that which symbolizes the young prince, and with which the movement opens. Inasmuch as the composer has not identified any particular prince or princess, this is not a matter of much moment in the appreciation of the work. Suffice it to state, in passing, that to some writers Prince Kamar al Zaman (Moon of the Age) and Princess Budur (Full Moon) are suggested. To the scholar the melodic and rhythmic resemblance of the beginning of the two themes of this movement is of greater significance, as an element of organic unity. The full song, of twenty-four measures, appears twice in succession, the first time in G major, then repeated in D, after which it meditates its way to the Second or Subordinate Theme, that of *The Young Princess*. Throughout the first appearance of the First or Principal Theme the melody is sung by all violins in unison. The First Part of the theme follows:

**Ex. 13**  
Andantino quasi allegretto

The young Princess enters upon the scene in the charming theme in B-flat major, full of Terpsichorean grace. A dashing and stirring accompaniment is furnished by the roll of the snare-drum and is notated on the lowest line of the staff in the following example.

**Ex. 14**  
Clarinet  
*ppp grazioso*

After much interesting and delightful presentation of these two themes the movement is brought to a close in dainty, flitting grace.

The final movement opens with two alternating appearances of the *Schahriar* and *Schéhérazade* motives, the former driving in great speed and impetuosity. The Main Theme of the movement is a saltatory dance-theme piped by flutes in the narrow range typical of Oriental

music. The gaiety and revelry of this street scene in the city that was so long the seat of califal power and splendor are radiated by this dashing theme. After repetitions a brief transition leads to the Subordinate Theme, derived from the Second Part of the Calender Theme.

**Ex. 15**  
M. M.  $\frac{8}{8}$   
Flutes  
Violas

Another picturesque theme is the following one, richly piped by wood-wind to accompaniment of reed drone-bass in violas and celli.

**Ex. 16**

This theme is interestingly featured, after which half a dozen themes and motives with which we are thoroughly familiar recur in brilliant array, including those representing the young prince and the young princess. The composer, however, mentions the fact that these personages do not appear in this part of the Suite after the last appearance of the Young Princess. The Main Theme of the movement dances us in strings and bassoon to reach the height of boisterous revelry in which it rushes headlong in violent wood-wind—the latter twice interpolating the grand fanfare motive, as if in undeeded warning of impending disaster—brass and percussion adding to the excitement and turmoil, to the climax of the work. This is reached at the *Allegro non troppo*, C Major, where we ourselves suddenly face to face with the sea in all its majesty. The tempestuous fury of the scene culminates in the shipwreck, which occurs with the sudden appearance of the fanfare, as if in sinister significance, gloating itself in bassoon and bass strings, like an evil spirit gloating over the disaster. The cataclysm is represented by the tomtom, or Chinese gong, a disk of brass, struck on which with a padded mallet, arouses a fit of terror. The tomtom coincides with the chord

**Ex. 17**

lasts four measures. This climactic incident is followed by a disrupting diminuendo suggestive of the abatement of the engulfing waters. The calm passage which follows the first movement ended, reappears, and from its first measure emerges, on the solo violin, the *Schéhérazade Motive*, long, silent, again in all its bewitching charm, now presaging the conclusion of her long series of adventures.

The soft quietude of the *Schahriar Motive* following in cellos and double-basses betokens the calming influence of the fair narrator over her stern husband and the peaceful sequel to the romantic epic. The mysterious chords in the wood-wind that first ushered in the atmosphere representing the Sultana in the beginning of the work, now return as if in impending extinction, illuminating in soft tints the vanishing figure, which in the last five measures is enveloped by the E-major chord, softly sustained by wood-wind and horns, settling upon the scene like a tonal curtain.

## How Berlioz Secured Revenge

BERLIOZ, by his radicalism, his eccentricity and boundless egotism, made himself a very convenient target for the critics, many of whom promptly took each new work as it was performed and exposed the bleeding remains of the composer's genius to the musical jackals who feast upon the misfortunes of Berlioz. Berlioz stood this as long as he could and then, according to the records of Elson, announced that he had covered in an old library a Fifteenth Century manuscript entitled "L'Enfance du Christ" by a long forgotten composer—Pere Ducré. The critics listened to the manuscript and declared it a very great masterpiece, something to be compared with the best of the similar classics. Then Berlioz revealed that Pere Berlioz was none other than Hector Berlioz. "L'Enfance du Christ" was Berlioz' only oratorio.

Why shrink from difficulties? Mountains were here only to be climbed.

HERE are certain coincidences in life which, while in some respects closely related, are so far apart as to cause them to pass almost unobserved. For instance, it probably did not occur to many to notice that two such brilliant stars in the musical firmament as Anton Rubinstein and Hans Von Bülow were not only born in the same year, but that the length of their span of life was also practically identical—within a few months, both of them also dying in the same year, 1894. It cannot but be interesting to the student of the history of piano-playing and of the masters of the instrument to give a little thought to this coincidence, and to the remarkable possibilities that the comparison of the careers of these two famous men opens up.

The first thing to be remembered is that they were both, in an entirely different sense, great artists and great musical minds. There could hardly be given a more clearly-defined example than represents the Subjective and Objective in this branch of Art. Let us confine ourselves for the moment to what was, originally, the life-work of these two eminent artists, namely, the art of the Concerto-Virtuoso. It would be difficult to attempt a comparison of their wonder-gifts; for, while both enjoyed the homage and adulation of the entire musical public, the means by which this result was achieved was, in each case, as far asunder as the poles. But the ringing of a few parallel notes of their careers will, I think, throw considerable light on the man and character of Rubinstein, both as man and artist.

Firstly, Rubinstein was what one calls a born artist who first went on tour when only nine years old; Von Bülow, on the other hand, did not commence serious study of the instrument until he was over eighteen years of age, at which time he was studying law in Leipzig; he did not make his first concert tour till he was twenty-three years old. Rubinstein may be said to have been an intensely subjective player; that is, his musical instincts were so strong that, unconsciously, he projected all the great force of his own personality into whatever work he was interpreting. Von Bülow, on the contrary, simply concerning himself with using his gifts to the utmost to give full expression to what he felt to be the spirit and the letter of the composer, according to his own conception. Again, Rubinstein composed—"threw himself into" might be a more applicable term in regard to a good deal of his work—a vast amount of music in all forms, small and large.

#### Rubinstein and Von Bülow

Von Bülow, who composed but little, possessed a mind analytical that he could write nothing without distilling it to such an extent that there was eventually nothing left. It was doubtless this power of analysis which enabled him to achieve a distinction in later years as an editor of the classics, a kind of work entirely foreign to the disposition of Rubinstein. All his life, Rubinstein, like Joachim, the famous violinist, was an ardent anti-Wagnerian, whereas Von Bülow, from the start of his career, placed himself especially under the guidance of Wagner and Liszt, with whom he was on the closest terms of intimacy.

One could continue to draw such contrasts between these two famous contemporaries; and the reader might be to ask why it is that, actually as a pianist, Von Bülow did not entirely outshine that of Rubinstein, but also of every other pianist excepting perhaps the dazzling Liszt. In a previous article I referred to the magic of "personality," and this will once again be the answer, for while there is no doubt that Von Bülow, as an all-around musician, was a very fine performer (especially of the classics), a remarkable individuality, it is equally certain that two outstanding figures of the piano world during this period were Rubinstein and Liszt. Judging from the opinions of those who heard Rubinstein at his best, chief characteristics which were, so to speak, the mark of his playing might almost be summed up in the one word "Leonine" though it is said he might likewise be "gentle as the sucking-dove!" Possessed of a phenomenal memory, it is stated he was the first to play recitals and concertos without the printed score before him, just as Von Bülow, who was equally gifted in this respect, was the first to conduct the orchestra without a score. A story as to memory is

of these have escaped the "limbo of forgotten things?" Very few, alas! and of these few, how often does one hear the "Ocean Symphony," the D Minor Piano Concerto, the once popular Sonata in G Major for Piano and Violin, or the Cello Sonata? There remain a few songs and piano pieces, among the latter being the one which forms the subject of this lesson.

Of Rubinstein's life, not much is known beyond the facts of his career as a virtuoso and as Director of the Petrograd Conservatoire, of which he was the founder. Born in 1830 (some say 1829), near Jassy, in Russia, of Jewish parents, he was taught first by his mother and then by a Moscow teacher named Villoing who accompanied him on his first travels. When only nine years old he went to Paris where under the advice of Liszt he studied for one year. In 1842 he made his first visit to England, proceeding to Holland, Germany and Sweden. Two years later, on the recommendation of Meyerbeer, he studied composition in Berlin, with Dehm; and, after spending some time in Vienna, he eventually returned to Petrograd where he received the patronage of the Grand Duchess Helen, who nominated him "Kammer-Virtuoso." It was not until 1852 that he commenced his great European tours, at the same time introducing several of his larger compositions to the public. After some six years he returned to Russia, settling in Petrograd, where he was appointed Imperial Concert Director with a life pension. He founded the Petrograd Conservatoire in 1862, remaining its principal for five years, after which followed other extensive European tours. He was decorated by the Czar and raised to noble rank, and as early as 1870 expressed his intention of withdrawing from public life. That he evidently had no such serious intention could hardly be made more emphatically clear than by his acceptance of an offer to go to America for a tour of two hundred and fifteen concerts, for which it is said he received forty thousand dollars. Whether it was that he was a bad sailor or that he was not happy in surroundings that were strange to him, he never visited America again, though he was offered one hundred and twenty-five thousand dollars for fifty concerts. He continued to play all over Europe, sometimes appearing jointly with other eminent artists, such as Wieniawski, the famous violinist, with whom he was very friendly. Rubinstein, like many others of an artistic—and inartistic!—disposition, was not averse to the attraction of Monte Carlo and games of chance in general, and the story is told of how, after one of his tours with Wieniawski, they

decided to repair to the sunny southern Eldorado to try their luck at the tables before returning to their respective domestic hearths for a rest after their labors. Alas! they lost all the earnings of their tour and, like two guilty children, had to go shamefacedly to their hotel proprietor—who knew them of old—and beg for enough money to pay their fares home. This being readily forthcoming in generous measure and "hope springing eternal in the breast," they slipped off once more to the Casino thinking to recover their losses. A very few minutes sufficed to render them both penniless once more. On a further humiliating confession to their friend-in-need, the price of their fares was once more forthcoming on condition that he bought their tickets for them and saw them off in the train, to which, so history relates, they eagerly agreed.

#### Conservatoire Director

On the retirement of Davidoff in 1887, Rubinstein resumed the Directorship of the Petrograd Conservatoire for three years; the remaining four years, before his death at Peterhof in 1894, were spent in Dresden and Berlin.

This piece, "Réve Angélique" is the 22nd of the "Twenty-four Portraits" published under the collective title "Kamennoi-Ostrow," Op. 10, and one cannot help feeling that the title of the entire set has only just so to speak, saved its neck through the success and popularity of this charmingly melodious and pianistically-interesting little composition, for the remaining twenty-three are little known. It is generally admitted that the greatest weakness in Rubinstein's compositions is largely attributable to his remarkable facility; when there is any halting in this facility, it seems as if he put down the first thing that came to hand and that he never troubled to try to improve it; hence a considerable amount of "padding" in almost all of his works. This



KATHARINE GOODSON

## A Master Lesson on Rubinstein's "Kamennoi-Ostrow," Op. 10, No. 22

Sometimes Known as "Réve Angélique"

From the Eminent English Virtuoso Pianist

KATHARINE GOODSON

told of Von Bülow, of how he called one morning at the music-shop of Stanley Lucas in London, on his way to give a recital at Brighton. Purchasing a couple of newly-published pieces by Sterndale Bennett, (the then Principal of the Royal Academy of Music) with whom he was on terms of friendship, he memorized them during the short train-journey, and interpolated them in his program that afternoon!

Rubinstein's perfection of technic was a by-word; and in the light of latter-day developments in this respect, it must remain a matter for surmise as to whether his actual technical accomplishments would have impelled the same sense of wonder and enthusiasm to-day as they did in the latter half of the nineteenth century. But evidently, the qualities which, above all, held and entranced his audiences were the intensely emotional force and glow in his playing even in quite simple things. Full of fire and depth of feeling, it is easily understood that there were occasions when he became somewhat wild and over-excited in his renderings; but such minor details were as a "speck in the sky" compared to the general impression of noble grandeur and poetical intensity which are said to have dominated his conceptions.

As a composer, although achieving a considerable amount of success in his lifetime, Rubinstein lacked the qualities which make for permanent fame. His ambition was to become a great dramatic composer; and he wrote some dozen operas, besides several oratorios; but they met with little success. They were old-fashioned in style, lacking in dramatic force, and entirely opposed to the then progressive school of Wagner and his followers. But these works were merely a portion of his amazing output, which further includes Six Symphonies, several overtures, five concertos, two Quintets, twelve Quartets, Sonatas for violin, cello and other instruments, in addition to a mass of "Morceaux de Salon" for piano and a large number of songs. How many

frequently takes the form of brilliant, but rather meaningless arpeggio passages about nothing in particular; and even in this little piece, the quasi-chorale-like passage marked "Lento," at the conclusion of the second subject in F minor, (some twenty-four measures), hardly escapes this stricture. The construction of the piece is simplicity itself. In ternary or so-called "Song" form, it consists of a melody (A) (preceded by two measures of introduction) for left hand, in two eight-measure sentences, the second sentence being very similar to the first, except that the last four measures modulate to the key of the dominant (C sharp major). Here follows (B) an eight-measure section, comprised of two four-measure sentences, which likewise are almost similar; and after a three-measure prolongation on alternate tonic and dominant harmony, the opening theme (A) is repeated in a curtailed form of ten measures. The triplet figure in the accompanying right hand should be especially noticed as being of most excellent effect and quite characteristic of Rubinstein. The second subject (C), *Poco più Mosso* which follows, is in the tonic minor; and were it not for the entire change in the method of treatment and the elimination of the above-mentioned triplet figure of accompaniment, a sense of tonal monotony would undoubtedly be felt. In any case, the chords of A major in the sixth, fourteenth and eighteenth measures come as a great relief to the ear, simple enough though the transitory modulation may be. It will be seen that this section is made up of (C) (1), an eight-measure phrase followed by 2 a four-measure variant phrase on the dominant, returning at 3 to a slightly altered version of (C) (1), bringing the cadence at the second and sixth measures to the relative major key of A. The effect is much enhanced by the high C sharp (a dominant pedal) during the first portion of this subject, especially where it occurs over the A major chord in measure seven and over the B minor chord in measure eight. At D, the "interrupted cadence" into the "Lento" just saves what would otherwise be a very square close. This "Lento" section is not without effect, owing to the way it is laid out for the instrument; but, musically, it is the weakest part of the piece, and the fact that it is in six sentences of exactly four measures each certainly makes one appreciate the freedom of the following section E, which, as will be seen, deals in a free way with a portion of an opening subject of the piece. The *stringendo*, leading to the brilliant arpeggio passages brings one back naturally and effectively to the return to the first subject, in its new dress. The piece concludes with a short Coda, formed from the material used in the second section.

#### Rhythm and Time

In an excellent article on "Rhythm" which recently appeared in THE ETUDE, by Mr. Guy Maier—of "Maier and Patterson" fame, he wrote on the "difference between rhythm and time," pointing out how mere correctness of time is "merely rigid, mathematical precision," whereas correct time combined with a true sense of rhythm is what goes to make the "real poetry of motion" and that "elastic give-and-take" without which music must be meaningless. The opening section of this "Réve Angélique" is an excellent study in this respect, for if the triplets in the right hand are played rigidly, instead of with that limpid and elastic give-and-take, the whole effect will be very wooden.

The time being Alla breve (2/2), and not 4/4, there are of course only two pulse-beats in the measure, the secondary accent falling on the third triplet. This accompanying passage should be played, however, with only just so much accent as will convey the sense of a limpid and elastic rhythm. It must always remain entirely subservient to the left-hand melody, while at the same time helping to give it color and variety. Great care must be given also to the pedal, which is so necessary to obtaining the singing-tone required. The melody at A though marked *p*, must be full and rich in quality and an endeavor should be made to produce a rich singing tone which, nevertheless, is not *f*. At the fifth measure from A it will be seen that on beat three the triplet figure uses the melodic note (C sharp) of the left hand. This melodic note is of course held by means of the pedal; and the triplet on beat three must not be interrupted in its easy flow; this also occurs in two or three other places in this section.

At the re-entry of the subject, twelve measures after B, a new effect is obtained by doubling the melody in the top note of each triplet, and of this upper octave a feature should be made. It is somewhat similar to a melody being played by the clarinet in the orchestra, and on repetition, being joined by the flute playing an octave higher, thus enriching the tone. Coming to the *Poco più Mosso* (C) it will be seen that almost the whole of this section down to (D) is a repetition of the rhythmical pattern of the first two measures. This

therefore makes a very interesting study for obtaining variety of color and feeling, without which the repeated similarity of outline will engender a monotony which will not be saved by the fact that the first twelve measures are marked *p* and the next eight measures *mf*. This is a matter which should not be left to chance, but should be studied in detail.

At the *Lento* (D), the chords should be well spread, fully sustained with the pedal, and a quasi-organ effect aimed at. Again here, this being a four-measure pattern six times repeated, variety must be obtained. For instance, commencing *p*, a gradual increase in the volume of tone might be made up to the fourth four measure repetition, and then with a gradual *diminuendo*, conclude the section quite *pp* two measures before E. The section commencing at E down to the re-entry of the subject should be very freely treated, keeping however a strong sense of rhythmical proportion. The recapitulation which follows hardly requires further remark, if the general principles, as enunciated above in reference to the opening section, be carefully thought out and applied.

#### Sparks from the Musical Anvil

##### Flashes From Active Musical Minds

"Perhaps the most important thing of all is to acquire the habit of listening to your own playing."

—GERTRUDE PEPPERCORN.

"The 'small town' program is absurd. There are no small town audiences in the United States. Programs should be built for people, not places."

—FRIEDA HEMPEL.

"Music is an actual spiritual need that will be satisfied in one way or another by every individual. Lack of understanding of the high importance of good music is the explanation of its apparent neglect in so many places."

—HANS HESS.

"A creator creates without being aware of the movement which his creation will cause. This movement will come about spontaneously, apart from the composer's intentions; and, to his surprise, it is not he who 'organizes' it."

—FERRUCCIO BUSONI.

"It isn't the American dollars alone that call foreign musicians to these shores. It is the realization that in America is that spirit of 'absorption' of good music, the willingness to listen, learn and make it a part of each individual's everyday life."

—OSSIP GABRILOWITSCH.

"The pupil is a sensitive reflector of what the teacher thinks he can or cannot do. If the teacher is waiting with bated breath and a sarcastic remark at the tip of the tongue for the same mistake to occur again, likely as not it will occur. This time it is not the pupil's fault. It is the fault of the teacher!"

—A. OLAF ANDERSON.

"What is the way to win success in the musical world? Whatever you do, keep faith with your audience. Every good effort counts; practice, study, personal behavior and so forth; but no one ever made any permanent success who did not keep faith with his audience. This means that one must always play as well as it is in one to do."

—YOLANDO MERO.

"The pianist whose ability begins and ends with the piano alone is overlooking many opportunities to broaden his art. I do not imply that one should take up five or six instruments for the sake of versatility. It is hard enough to master one. Nevertheless, the pianist will find the study of another instrument—particularly the violin—to be decidedly helpful in many ways."

—HAROLD BAUER.

#### Preparing for a Recital

By Dr. Annie W. Patterson

MANY students, as well as executive artists are from time to time with the necessity of preparing one number or a series for public performance. It is a much more exacting matter than the daily routine of practice. Special effort has to be made to everything, as the saying is, "in apple-pie order."

The professional musician naturally aims at perfection; absolute accuracy in delivery and technic. It is, however, seldom really attained, even by the distinguished performers. One can, nevertheless, at being as near high-water mark as possible, to reach the best of which one is individually capable. It is the real problem. Possibly it can only be solved by the individuals themselves. But a few practical regarding "method" in preliminaries may help the amateur.

Excessive practice is as much to be avoided as the other extreme. Whether the work to be prepared consists of one or several numbers, time for study of them should be so proportioned that rest-periods come between; otherwise the nervous energy of the artist will suffer. Let us assume that a pianist has a full program before him, with which he is fairly, but not completely familiar. Some will make the places strong in shorter time than others; some, will memorize more easily and rapidly than others.

If we take an average executant under such circumstances, three to six weeks might be given more or less fully to steady "polishing." First, the daily hours devoted to practice need to be fixed and rigidly adhered to, save in the case of illness. No attractive features outside these times, or likely to encroach upon them, should be considered. A good deal of self-denial is needed in all this; but the diurnal drill should not be suspended in cases of dire necessity. The actual number of hours for daily practice will always remain a debatable subject; some need more than others, for obvious reasons. A week's progress at three hours daily will show if this is too little; in view of a public appearance it can scarcely be too much.

Having settled on, and, if possible, made sure of much uninterrupted time daily at the keyboard, comes the question of dividing that time to the best advantage. Nearly all earnest musicians agree to a certain amount of "drill"—in way of exercise-work, essential for the well-being of the fingers and wrists. The chosen repertoire sometimes may be found to require this, and that would be a time-saving.

Let us assume that two classical, two "romantic" and two more "modern" groups (or pieces) are to be prepared. Temperamental ability may demand more attention to one class of music than another. Once more, we can lay down no hard or fast rule.

The best plan is, at the start of the preparation period, to carefully go over every item on the list, and note of pieces, or passages, that will need special attention. The very best executants are not ashamed of plodding over "cranky" measures hundreds of times if necessary. Let this be a lesson to the novice. He discovered the weak places, grudge no care in making them strong. This is one of the secrets of success of the great *virtuosi*. They have thought it well worth while to take "infinite pains" with the shaky portions of their chosen pieces, knowing that the more plodding bits will take care of themselves.

A few final hints must be summarized. Do not be excited or worried as the day of performance approaches near. Rather do the bulk of practice well in advance so that you can take it easily as the ordeal approaches, for then nerves and health must be equal to any strain put upon them. In between whiles, remember to take daily walking exercise, if available; too, that your diet is simple and wholesome; things go to build up the expert artist in all lines of work. Above all, do not attempt anything that you can do very well. But "what's worth doing is worth well."

#### THE ETUDE Music Memory Contest

Last May "The Etude" presented on this page a "Music Memory Contest" which pleased so many of our friends that in response to their demand we shall make this a regular monthly feature of "The Etude." The contest for September will be found in the back pages of this issue.

# RÊVE ANGÉLIQUE

## KAMENNOI-OSTBROW

## KAMENNOI-OSTROW

**KAMEN NOT-OSTROW**  
Master Lesson on this piece, by Katherine Goodson, will be found on another page of this issue.  
**Andante M.M. d=69**

A.RUBINSTEIN, Op.10, No.22

**Andante M.M.  $\text{d}=69$**

The image shows a page of musical notation for a string quartet. The score consists of six staves, each representing a different instrument. The top two staves are in common time (indicated by 'C') and the bottom four are in 2/4 time (indicated by '2/4'). The key signature is mostly A major (three sharps). The notation includes various dynamics such as 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte). Articulations like 'pizz.' (pizzicato) and 'sf' (sforzando) are used. Performance markings include '(A)' and '(B)' above certain sections of the music. Fingerings are indicated with numbers 1, 2, 3, and 4. Measure numbers are present at the beginning of some staves. The music is divided into measures by vertical bar lines.

Un poco più mosso M.M. ♩ = 96

♩

rit.

① Lento

Tempo I.

stringendo

8.

1 2 4 1

8.

ritard.

Tempo I.

p

cresc.

mf

6 5

6 5

6 5

6 5

The musical score consists of six staves of music for piano. The first five staves are in common time (indicated by a 'C') and the last staff is in 2/4 time (indicated by a '2/4'). The key signature changes frequently, including G major, A major, and E major. The music features various dynamics such as *p*, *p.p.p.*, *ppp*, and *ritard*. Performance instructions include *Più mosso*, *Lento*, and *a tempo*. Fingerings are indicated above the notes throughout the piece.

## RAINBOW DANCE

To be played in a light and delicate manner, with some freedom of tempo. Grade 2½.

CARL WILHELM KERN, Op. 5

The musical score consists of three staves of music for piano. The first two staves are in common time (indicated by a 'C') and the third staff is in 2/4 time (indicated by a '2/4'). The key signature changes frequently, including F major, G major, and C major. The music features various dynamics such as *p*, *cresc.*, *dim.*, and *rit. molto p.* Performance instructions include *Moderato M.M. = 144*, *a tempo*, *Più animato*, and *Fine*. Fingerings are indicated above the notes throughout the piece.

## LITTLE SWEETHEART

A song without words, based upon a single theme. This must be sung out clearly in the various registers, especially where it is transferred to the left hand. Grade 4.

Longingly

ARCHIE A. MUMMA

The music is composed for piano, featuring ten staves of musical notation. The first staff begins with a dynamic *p*. The second staff begins with *f*. The third staff begins with *nf*. The fourth staff begins with *f*. The fifth staff begins with *f*. The sixth staff begins with *rit.*. The seventh staff begins with *p*. The eighth staff begins with *f*. The ninth staff begins with *slower pp*. The tenth staff begins with *rit.*. The music is marked *Longingly* at the beginning and *arche a. mumma* at the end. The tempo markings include *animated*, *commodiously*, *in time*, *rit.*, *slightly faster*, *slower*, and *ritard.*.

## DANCE OF THE SUNFLOWERS

SECOND

P. B. STOR

In the *tempo* of a modern *gavotte*, with a jaunty swing.

Moderato M. M. ♩ = 108

Moderato M. M. ♩ = 108

*In the tempo of a modern gavotte, with a jaunty swing.*

*Dance of the Sunflowers*

SECOND

P. B. STOR

THE ETC.

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# DANCE OF THE SUNFLOWERS

**Moderato** M.M. = 108

## PRIMO

P. B. STORY

# MARCH OF THE MASTER SINGERS

from "DIE MEISTERSINGER"

SECONDO

Comprising a portion of the *overture* and introducing the celebrated *choral*.Maestoso M.M.  $\text{♩} = 108$ 

R.WAG

**ff marcato**

**ff semp**

**molto mar**

## MARCH OF THE MASTER SINGERS

from "DIE MEISTERSINGER"

PRIMO

R. WAGNER

Maestoso M.M. = 108

*ff marcato*

*ff sempre*

*molto marcato*

The sheet music consists of approximately 12 staves of musical notation. The first 10 staves are in common time (indicated by 'C') and feature various dynamics such as 'ff marcato', 'ff sempre', and 'ff'. The tempo is marked as 'Maestoso M.M. = 108'. The notation includes many sixteenth-note patterns and some eighth-note patterns. The 11th and 12th staves are in 2/4 time (indicated by '2/4') and show a continuation of the march's rhythmic pattern. The music is attributed to R. Wagner and is from 'DIE MEISTERSINGER'.

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WALTER ROLFE

*Allegro scherzando*

*Tempo di Valse M.M.*

*Sostenuto canta*

*Più animato*

*cresc.*

*piu ff*

*più rit. e dim.*

*cresc.*

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but a scientific UNIT*

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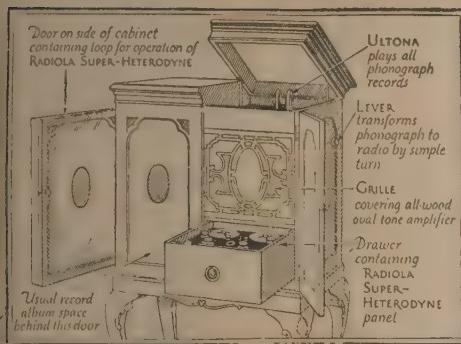
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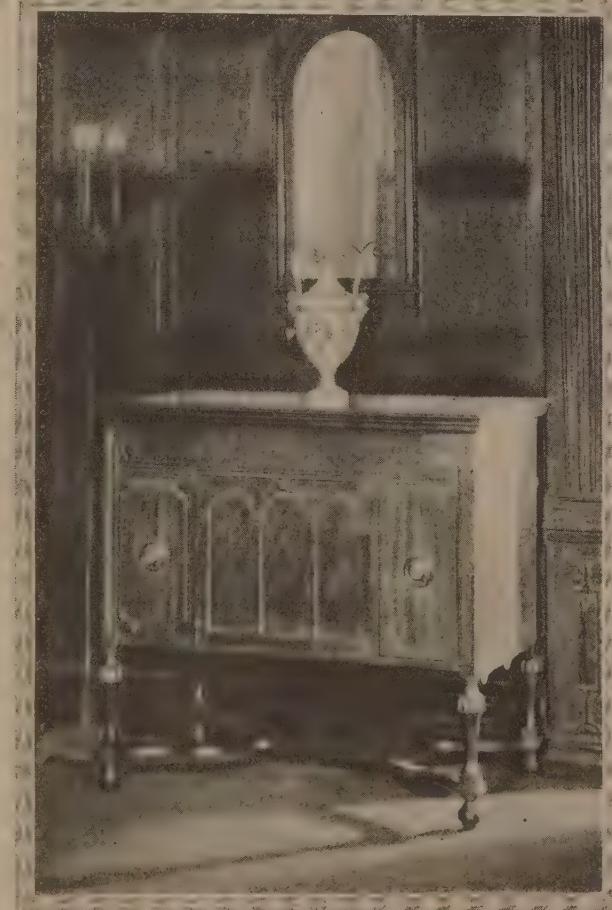
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Moderato M. M. ♩ = 108

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\* From here go back to *Trio* and play to *Fine*, then go back to the beginning

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A modern gavotte, very dainty and graceful; suitable for aesthetic dancing. Grade 3½

THE ET

FRANK H. GR.

Tempo di Gavotte M.M. ♩ = 108

Poco rubato

*mp sempre staccato*

*rall.*

*a tempo*

*rall.*

*Fine*

*mf*

*Più mosso*

*D.S.*

*rall.*

*Con calore*

TRIO

*rall.*

*a tempo*

*D.*

One of Mr. Williams' likeable teaching pieces. Give  
the proper rippling quality to the arpeggios. Grade 4.

## IN THE BOAT

In moderate time M.M. ♩=63

FREDERICK A. WILLIAMS

For Mr. Victor Biarts interesting article concerning this music, see another page of this issue.

# TWO THEMES

from "SCHEHERAZADE"  
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## The Story of Prince Kalender Oriental Dance

Andantino M.M.  $\text{♩} = 108$ 

## The Young Prince and the Young Princess Arabian Songs

Andantino, quasi Allegretto M.M.  $\text{♩} = 54$



## LAUGHING BREEZES

PAUL DU VAL

Allegretto e capriccioso M. M. ♩ = 72

mf      mf      mf      rallf      mf a tempo

rall.      mf a tempo      cresc.      f

rall.      mf a tempo      5

2      2      3 4 3 4 3      2      3 1 3 2

3 4 3 4 3      3 4 2 2      1 2 3 2 1 2 3 2 1

3 4 3 4 3      2      p      mf      rall. f

A page of sheet music for two voices and piano. The top system starts with a treble clef, a bass clef, and a key signature of one sharp. The tempo is marked 'mf a tempo'. The music consists of six staves of musical notation, each with a different rhythmic pattern. The bottom system begins with a treble clef and a key signature of one sharp, with a dynamic marking 'f' and a tempo 'brillante'. The music continues with six staves of musical notation, ending with a dynamic marking 'rall.' and a tempo 'V'.

# POLISH PEASANT DANCE

In characteristic vein. The rhythm ( $\text{J}\text{J}$  or  $\text{J}\text{J}$ ) must be observed carefully. Do not let it relapse into this:  $\text{J}\text{J}$ , or this  $\text{J}\text{J}$ . Grade 2½

**Moderato con spirito M. M. ♫ = 126**

# MONTAGUE EWIN

A page of sheet music for piano, featuring four staves of musical notation. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in common time (indicated by 'C'). The first staff begins with a dynamic marking 'mf' and a measure starting with a dotted half note. The second staff starts with a measure containing a dotted half note. The third staff starts with a measure containing a dotted half note. The fourth staff starts with a measure containing a dotted half note.

The sheet music consists of ten staves of musical notation for piano, arranged in two systems. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. It features six staves, each with a different fingering pattern above the notes. The second system starts with a bass clef, a key signature of one sharp, and a common time signature. It features four staves. Measure numbers 112 and 113 are indicated above the staves. Dynamic markings include *fz*, *fz Fine*, *p*, *ff*, and *D.S. §*. The music includes various note heads, stems, and rests, with some notes having horizontal dashes through them.

Containing some excellent finger work  
and an attractive left hand melody. Grade 3.

# THE FLYING HORSES

ALISON CARLISI

Brightly M.M. ♦ = 72

The image shows a page of sheet music for 'The Blue Danube' by Johann Strauss II. The music is arranged for piano and includes multiple staves of musical notation. Key features include:

- Key Signatures:** The music uses various key signatures, including G major, E major, A major, and B-flat major.
- Time Signatures:** The time signature alternates between common time (indicated by 'C') and 2/4 time.
- Dynamics:** Dynamics such as **f** (fortissimo), **ff** (fortississimo), **p** (pianissimo), and **rit.** (ritardando) are used throughout the piece.
- Fingerings:** Fingerings like 1, 2, 3, 4, 5 are placed above or below the notes to guide the performer.
- Performance Instructions:** Textual instructions include 'OFF AGAIN!', 'rit.', 'f', 'ff', '1st & 2d endings', 'Last time only', 'STEADILY', 'Fine', and 'ff rit.'
- Measure Numbers:** Measure numbers are indicated at the beginning of some staves, such as '1 2 3 4 3 2' and '1 2 3 4 3 2' at the top, and '1 2 3 4 5 3 2' and '1 2 3 4 5 3 2' in the middle section.

## VALSE LENTE

A true violin style, requiring smooth and steady bowing throughout.

Andante M.M. ♩ = 72

VIOLIN      PIANO

HENRY TOLHURST  
Tempo di Valse lente M.M. ♩ = 144

# I HEARD THE VOICE OF JESUS SAY

SACRED SONG

H. BONAR

J. CHRISTOPHER MAR

Andante religioso

The musical score consists of eight staves of music for a piano-vocal arrangement. The vocal part is in soprano range, and the piano part includes bass and harmonic accompaniment. The score is set in common time, with various key signatures (G major, F# major, C major) indicated by sharps or flats. The vocal line features several melodic phrases with lyrics, such as "I heard the voice of Je-sus say," "Come up - to Me and rest; Lay down, thou wea-ry one, lay down Thy head up-on My breast...," "I came to Je-sus as I was, Wea-ry and worn and sad; I found in Him a rest-ing-place, And He has made me glad. I found in Him a rest-ing-place, And He has made me glad...," and "I heard the voice of Je-sus say, Be-hold I free-ly give - The liv-ing wa-ter; thirst-y one, Stoop down and drink, and." The piano part includes dynamic markings like *mf*, *cresc.*, *p*, *dim.*, *f*, *ff*, *rit.*, *mp*, *Più animato*, and *a tempo*. Pedal points are marked with asterisks (\*). The score is dated September 1925 and published by Theo. Presser Co.

*mp*

ive. I came to Je - sus, and I drank Of that life- giv-ing

*pd.* \* *pd.* \*

stream; My thirst was quench'd, my soul re - vived, And now I live in Him. My

*cresc.*

thirst was quench'd, my soul re - vived, and now I live in Him, and now I live in Him.

*cresc.*

I heard the voice of Je-sus say, I am this dark world's light; Look unto me, thy morn shall rise, And

*p*

all thy day be bright. I looked to Je-sus, and I found in Him my Star, my Sun; And in that light of

*rit.*

life I'll walk, Till trav'ling days are done. And in that light of life I'll walk, Till trav'ling days are done.

## THINKIN' OF YOU

ADOLIN VRIERE

RICHARD KOUNI

Moderato

*mp*

1. Feel - in' kind o'  
2. Time's a pass-in'

lone - some, by me, Won-drin' what to do, Day on day a - new, Just to keep from grow - in' Folks seem kind o' wor - ried

Wear - y through and through; Don't know what's the mat ter, Wish I on - ly knew;  
What I'm com - in' to; Kind o' feel I'll keep on Do - in' what I do;

On - ly pleas - ure seems to be A think - in' of you.  
Just keep on a - sit - tin' roun', An' think - in' of you.

1st Verse      2nd Verse

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## THE ROBIN'S CALL

TYRONE KING

CECIL OSIK ELLI

Moderato con moto

Molto espress

Out in the morn, I

sempr legato

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hear a rob-in call - ing, Time has not worn the charm from rob - in's song — Each ten - der note is  
poco rall. rall. e dim.

fall - ing With - in my heart, and call - ing, "I love you" the bur-den of his song, "I love you."

Lento con express.

'Tis love and A-pril show - ers That paint the May-time flow - ers, Love and the morn - ing sun - shine  
poco accel.

Blend in the rob - in's song; Tho' love be touched by sor - row, Still on a bright to -  
poco cresc.

mor row Rob-in will sing, and joy will ring Thru all the world a - gain;

Lento con express.

No cloud can hide the sun - shine, When rob - in sings his song a - gain. pp  
f p pp

## EMMAUS

THE ETUD

J. FRANK FRYISINGE

*Emmaus*, the village, eight miles from Jerusalem, mentioned in St. Luke, XXIV, 18. A strongly devotional melody, introducing chimes and harp effects.

Andantino M.M. = 54 Ch. Clarinet Sw. to Ch.

MANUAL  
Chimes  
Sw. Flute 8' with trem. (Box closed)

PEDAL  
Ped. Bourdon 16' Sw. to Ped.

Harp or Sw. Bourdon 16', Flute 8', Picc. and Trem. (Box closed)

Harp or Sw. to Ped.

1 rit. 2 molto rall. Echo or Sw. Vox Humana a tempo Ch. Concert Flute 8'

Ped. to Ch.

Lento  
Chimes. Boxes closed  
rit. molto rall. "Near er my God to Thee,  
near - er to Thee"  
molto rall.

\*Play the broken chords rather more deliberately than usual (in the style of a harp), releasing each key as struck, but sustaining the melody tones through

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**W**HAT IS known as taste is, after all, but the instinctive power to select things that are beautiful. A genius, having conceived an idea of the beautiful, cannot rest until he has found the means of expressing it in the way most natural to him. One by one he overcomes the difficulties of expressing his idea, and thus subconsciously, acquires the "technic" of his art. By initiating others into the mysteries connected with its acquirement, he now creates what is known as a "school."

In Italy, schools of singing were in existence as early as the seventeenth century; the aim of such was to train the pupil, by assiduous practice, to acquire the necessary skill for perfecting his art. Later on we shall read Bontempi's interesting account of the students' studies in singing at a school in Rome, about the year 1624. Through constant practice under the eye of the master, and by assisting in the performance of his works, these students finally became masters themselves.

The quaint, and often blunt style of teaching in those days, doubtless added emphasis to their remarks. We, in the present day, may feel well encouraged on finding that our own studies are based on similar lines. Possibly it may also strike us that a similar severe study would be of equal advantage nowadays, as it was in the olden times.

The substance contained in our Part I will have afforded a clear exposition of some matters which we found the old masters either did not clearly explain, or a knowledge of which they assumed that the student already possessed, viz.: the simple details connected with the control of the breath; of the tone spaces in the mouth; and the unconscious action of the parts connected with the tuning and expression.

#### Underlying Truths

**B**Y THE explanation of these fundamentals we shall the sooner recognize the underlying truths in the maxims to which we are about to refer. We shall also realize that in these teachings we have an embodiment of practically everything concerning the art of singing.

Giulio Caccini, born at Rome, 1558, later living in Florence as composer and singer, wrote as follows:—

"Many evils arise from the fact that the performer has not made himself quite master of that which he wishes to sing. This art admits of no mediocrity, and the more delightful the qualities we may find in it, the more must we bestir ourselves to bring them out with enthusiasm and love.

"I maintain that the first and most important foundation is, how to start the voice in every register. Not only that the intonation be faultless, neither too high nor too low, but that thereby the quality of the tone be preserved." [This surely means that the freedom of the throat, so necessary to unerring tuning, causes also the quality in the tone.]

De Bacily, born in 1625, in Normandy, choirmaster and teacher of singing. The most important of his works on the art of singing is "Curious Remarks on the Art of Singing Well."

In this he says: "Hearing is a special gift. There are many kinds of hearing, and these are seldom united in the same person. It is this endowment alone which leads to accurate singing. In order to become a good singer, three very different gifts of nature are requisite: viz. voice, ability, and ear or intelligence—advantages which the ignorant do not rightly discern, in that they attribute all merit to the voice alone. The most absurd question in the world is: 'How long does it take to learn the art?' That depends entirely upon talent and ear." [Singing requires not only a voice, but also rare judgement and a refined ear.]

Pietro Tosi, born 1650, at Bologna, died 1730, in London, was one of the most cele-

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By the Eminent English Teacher of Singing

William Shakespeare

[The following extracts are made from Mr. Shakespeare's latest book entitled, *Plain Words on Singing*—G. P. Putnam's Sons.]

brated singers of his time. He has recorded his experiences in a book called "Opinions of Singers," which gained a world-wide reputation.

He wrote: "The art of bringing out the voice consists in swelling the voice on one note quite gently in extreme softness, then gradually increasing to the extreme degree of strength, and afterwards, with the same skill, allowing it to go back from loud to soft.

#### Freedom and Dignity

"LET THE master be careful that the pupil, while singing, stands with freedom and dignity; so that he may give pleasure to his hearers by a pleasing demeanor.

"I have not eloquence enough to impress on the student strict watchfulness, to secure a correct sense of rhythm; for even among the best singers, there are few who do not occasionally disturb the time, as if it did not matter, and either drag or hurry it.

"The master should remember that he who does not sing in strict time cannot possibly deserve the esteem of intelligent persons." ["Tempo rubato" was not much used at this early period.]

"He who does not strive with all diligence to attain the highest place in his profession soon begins to descend to the second, and gradually becomes satisfied with the lowest place.

"Singing demands such close application, that when one can no longer practice with the voice one must study in thought.

"The most celebrated singer in the world must still always study. Indeed just as much to retain his fame, as he did to acquire it.

"The voice should be cultivated by a correct performance of exercises in agility. Then it will be at the command of the singer on all occasions. When a beginner has long practiced pure intonation, sustained notes, trills, phrases, and well expressed recitative, and considers that the master cannot be always beside him, then he should recognize that the best singer in the world must ever be his own pupil, and his own master.

"The master must be careful that his pupil's tones, when singing solfeggi, are produced purely. He who has no keen sense of hearing should not attempt either to teach or to sing; for the falseness of a voice which rises and falls like the ebb and flow of a stream, is altogether unbearable. If all those who give lessons in the rudiments of singing were able to show their pupils how to join their head voice with their medium voice, soprano voices would not be so rare as they are in these days." [Note the importance to sopranos and mezzo-sopranos of being able to join the head voice to the medium voice.]

"A young beginner in the art of singing should try, as often as possible, to hear the

most celebrated singers and also the best instrumentalists. For by observation of their execution he can derive more benefit than by any other instruction.

"One should sing the most refined works of the best composers, such being delightful incitements to become better acquainted with good music, and to accustom the ear



WILLIAM SHAKESPEARE AT HIS ENGLISH HOME

to that which is really beautiful. On the other hand, the master should accustom pupils to sing in the presence of such as have insight into music, so that his students gradually lose their timidity and gain confidence.

#### Higher Notes

"THROUGH the singing of solfeggi, the master endeavors to make the pupil gradually attain the higher notes. By this means, with practice, he acquires as wide a compass of notes as possible. He must, however, observe that the higher the notes are, the more softly must they be produced in order to avoid shrieking." [Here is another reference to the head voice.]

"Through want of experience, many masters compel their pupils to sustain long notes with forced chest voice. The result is that day by day the throat becomes more and more inflamed, and if the pupil's health does not suffer the voice is ruined." [Singing too high in the chest voice is a fatal error.]

Daniele Frederici, born in the seventeenth century, was master and director of music in Rostock, where his method of singing was published, entitled "Music—or Clear, Correct, Intelligent Teaching of the Art of Singing."

In this we read: "Everyone who wants to learn and practice music must, in all things, have taste and love for it. He must also take care that he modulates his voice well and skilfully, so that he understands how to use his breath easily. Those who shout and shriek till their voices are red as a turkey-cock, with the mouth wide open as if they would throw a haystack into it, let all the breath out, and are compelled to take a fresh breath every few notes—these are useless regards music."

"Brightness of tone is particularly necessary in singing." [Insignificant, weak-voiced tones are of no value.]

Matheson, born 1681. Singer and poet, and a friend of Handel:

"The human glottis is unique. It is the noblest, most delightful, most perfect, accurate instrument. Indeed, it is said to be the only accurate instrument amongst the great number of sound-producing mechanisms."

Agricola, born 1720, pupil of Sebastian Bach, says:

"Many singers in springing from one to another, before reaching the higher, cause several others to be heard, which result described as 'cercare la nota'—seeking for the note, or scooping up. This is a deplorable habit." [To reach up to the notes is a shocking habit.]

Johannes Adam Hiller, born 1726, singer, showed as a child a remarkable fondness for music. He was the best singer of his time. In 1774 he published a book to Teach Refined Singing."

#### Force Nothing

"THE FOLLOWING rule can sufficiently recommended. In learning to sing we must force nothing. Nature; only gradually, and with the full and persevering diligence, obtain everything we can from her. By this means a faulty intonation may be made pure, and the compass of the voice can be increased all at once, in one day, but gradually. We should sing at first only in a limited compass of the voice within which we can produce the notes with ease, clearness, and purity, even if it should be only eleven notes. Week by week, or better month by month, we should add one in the higher and one note in the lower compass of the voice, being then assured that in a year we shall have under our control almost more than we need." [In this way the voice slowly up and down, with tone and faultless intonation.]

"There are two branches of his art. The singer must so entirely master them that he becomes a second nature to him. He must (1) imperceptibly and rapidly fill the voice with breath, and (2) be able to let it again sparingly and yet with the fullness of the voice. This demands special exercises which the singer can do best with a sustained sound on one note, at the same time making a crescendo, or singing in a manner a prolonged scale of notes. [Conquer the art of swelling and diminishing on one note and on several, and scale.]

"'Well-spoken is half sung' is a maxim which should be inscribed on the founders of every school of singing. Good singing requires that each note should join to the other so perfectly and delicately that the slightest pause between them is imperceptible, thus all should appear to be on one sustained single breath. He who does not know how to join, knows not how to sing.

"The essence of the so-called legato singing, the joining of the notes, consists in being no gap or pause in passing from one note to another, and no unpleasant snapping or dragging through smaller intervals. A beginner should sing an exercise first with only two slow notes, next three, then with four. He must sing against any break in the joined series. Each succeeding note must follow

and firmly as not to scoop, or show the intermediary sounds. This, too, is on one syllable, or on one vowel, several. Also not only in scale passing in wider intervals upwards and downwards."

Singers, both men and women, all those having chest voice, cannot sing too strongly against the danger of wishing to forge the extreme notes of the registers; for thereby may easily ruin their voices. Oneonal note in the lower part of any song is worth more than two in the upper. To excite astonishment is not such an aim as to touch the heart, and to please." [Never force the voice so as to excite astonishment; never louder than

#### Practice in Lower Key

is advisable that a singer who has to sing an aria which lies very much in higher notes, should practice this in a lower tone, or even a third lower. This will enable him to sing in the higher registers, and become accustomed.

Example does almost more than instruction, for it excites emulation, increases desire to learn, and leads the beginner short cut to the point at which he arrives only slowly by means of a lesson. The singer must be accustomed in due time to think for himself to search out for himself. Thus the treasures of the art will gradually reveal themselves to him."

In Micksch, born in 1765, in Bohemia, settled in Dresden. There he became acquainted with Caselli (a pupil of Cechi), through whom he learned the method of singing: "any people are able to sing twelve or more notes without any movement whatever. Others, however, cannot keep their mouth and tongue still, during the execution of note or register." [In scales the head must not move, neither tongue, nor the jaw.]

The first study in training the voice is of using the breath sparingly. In executing a singer must never become breathless, but must always keep some in reserve." [End every phrase with a still in reserve.]

The breath of a singer may be compared with the bow of the violinist. Until a singer has learnt how to use his breath like (as the violinist with his bow) well from the softest piano to the st forte, and again diminish and divide the sound into a thousand parts, pressing and letting it sway, he cannot say he is master of his breath. Again, through singing, loud singing first becomesiful.

#### Notes Drawn Out

The note must be drawn out, never cut off. The breath must be taken so that one may produce with the breath (or stream of air), a sound gradually swells to the loudest note and again dies away.

The following is an exercise for the singer. Breathe against a pane of glass. First, before the breath acquires the proper thinness, the air will rush out and leave a dimness on the glass, the size of a ordinary plate. With practice this gradually becomes, however, as small as the palm of the hand. Then try to sing, so that the same may be soft, but gradually get louder and louder.

In order to produce a clear 'A,' one should show at least six upper teeth." [For middle and head notes, the face should have a wistful smile.]

One is the stuff and material of all. It has as much variety as the human countenance. The singer must work as tone as a baker does his dough, so as to give the needful character or feeling to expression.

One production depends chiefly upon

the form of the mouth and lips and the position of the tongue. If the mouth is not properly opened, and if the lips cover the teeth too much, the sound remains in the mouth. If the head is thrust forward and upward, or if the lower part of the mouth is rigidly drawn down, not only does the tone suffer, but the flexibility of the voice is lost, because the free movement of the larynx is disturbed." [Much depends on the natural expression of the mouth and upper lip.]

"The more softly the breath through the open throat strikes the hard palate near the upper teeth, and is kept in that position throughout a phrase, as if resting there: so much the more, through daily practice, the tones of the voice will become more sonorous and richer in tone. [for medium and head voice?] "In order to prepare the attack, the singer may send out the breath, without singing, forward against the hard palate, until he can form a fine stream of air, upon which the note when sung may be sustained in the proper place of striking. Even in speech one should accustom oneself to pronounce the words forward in the mouth." [This describes admirably the natural expression of the face during the singing or talking in the medium and head registers.]

#### Uniting the Registers

"I maintain that the joining of the registers can only be attained through the repose of the mouth, tongue and throat whilst singing. The slightest movement of either of these three organs disturbs the imperceptible joining of the registers. The tongue presents the greatest difficulty.

"It is not permissible that, when practicing singing, the student should produce one single note or more with a louder attack than the other notes. In legato singing no outrush of the breath must be noticed when joining the notes. All must be joined smoothly—the vowel 'Eh' helps to produce this." [The notes of a phrase should be equal in force and quality. When a sudden bump is heard it is the result of a sudden control being upset.]

Manstein published, 1845, "History of Song."

"It does not matter how much, but how we sing. One must give up the idea of producing a great singer in the course of a year. A mechanic is given three or four years to learn, and an artist is supposed to be ready in a month." [How we sing,] really depends on "how we breathe." With the violinist, "the management of the bow"; with the pianist, a mastery over the "art of touch."

"In the morning, one must begin with only the middle notes which are easily produced; after half an hour's practice, the lower, and finally the highest.

"It must be remembered that by practice all art becomes second nature after long continued study; so that the experienced artist thinks, not of the manner and the means of execution, but devotes himself entirely to expression without fear of singing wrongly!"

#### Spinning the Tone

"As the spinner draws the thread from the flax, so should the singer draw the tone out of his workshop. He should not thrust, pull or tear it out. The disregard and neglect of this precept will prevent forever the attainment of a beautiful tone, notwithstanding all his studies." [The breath, when rightly controlled, seems drawn towards one rather than slipping out.]

"The aim of the performer should be to touch the innermost soul." [Sing with the heart—with a warm heart, but with a cool head.]

"An efficacious method of voice training consists in the singer practicing at first softly, then with half and moderate voice; and at last through various degrees with quite strong voice, in order



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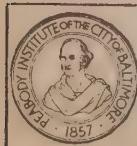
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may learn to measure his strength. The degrees of strength in the human being are innumerable, the more one will be able to touch the soul of his audience.

Ly Lind, the celebrated singer, born in a letter to a pupil writes:

"Once a note is sounded, the throat must be mentally prepared with a right part of the register in which the voice lies, whether high or low. Hence is a certain sign, and when once a note is there one must leap lightly to others, upwards or downwards, so that the break is then noticeable between notes, and the phrase receives its full without interruption."

For example, the middle notes A, C#, & E must be so joined that they form a



happens through singing smoothly accento simultaneously, if I may so myself, and this is above all things impossible to explain in words. I often spoken to you about it, however given you examples. It depends the flexibility of the larynx, and practiced." [Another way of expressing the freedom and unconsciousness of the throat.]

The Manual used at the Paris Conservatoire, we find:

"A singer should read the poets. Poetic romance will kindle his imagination. This is necessary in order to express poetic passion, to represent the charmed thoughts of the persons of whom romance and fiction speak, which person should simulate."

#### L. Comments on the Foregoing

We make no apology for repeating a few words which seem to state in short the views of the old masters:

"In order to make a good singer, three different gifts of nature are required—voice, ability, and ear or intelligence. It does not matter how much we sing." "How long does it take to learn the art? That depends upon talent and ear." One must give the idea of producing a great singer course of a year.

There are two branches of his art that a singer must so entirely master that become second nature to him. First, he must imperceptibly and rapidly fill the throat with breath, and secondly, be able to let out again sparingly, yet with the force of his voice. In expiration, a singer must never become breathless, but always keep some breath in reserve.

The note must be drawn out, not cut out. The breath must be taken so that one may produce with the breath a sound that gradually swells to loudest note and dies away."

In other words, first get the note rightly timed and then add force to it. Indeed,

all the notes at first rather softly, then gradually louder, for "through singing does loud singing first become beautiful": "win every high note in ease."

One is the stuff or material of all music. It has as much variety as the human tenorance."

The description of the tone being produced, as the thread is drawn and spun from the ball of flax, gives an admirable picture of the tones of the voice, being in quality and unbroken. Equally, it describes the sensation of the breath balanced steadily towards one—not cut or coughed out.

The simple conclusion is this: There is a looseness down in the throat of the tongue, experienced sometimes in the most natural talking. The re-

sult of this freedom of the throat-space is that the instant the breath presses over so lightly, a full sound is heard. This fullness is the *tone*, and when the sound of the voice is prolonged, it is said to be sustained.

By this the good note reveals itself. The restraint over the breath is, however, very tiring to the body, but very loosening at the throat. It brings about, as it were, a sensation of the throat dropping in, of the tone floating on the breath, and of the voice placed in unconscious ease as never before. We understand thus the idea of "No throat, no tongue, no jaw; smiling lip; eyes soft and natural."

#### III. A Roman Singing School

We shall all read with the greatest interest Angeloni Bontempi's description of the plan of studies at the Papal singing school at Rome about the year 1624, which indicates clearly the remarkable earnestness of purpose of all concerned. Singing in class the pupils practiced for one hour daily, intervals of special difficulty for the acquirement of richness of tone. A second hour they practiced the trill. For a third hour different rapid passages; and, finally, one in the cultivation of taste and expression. This was done in the presence of a professor, who saw that they sang before a looking-glass, in order to learn to avoid every kind of grimace or unpleasant movement of the muscles, were it wrinkling of the brow, winking of the eyelids, or distortion of the mouth. In the afternoon the pupils often went through the Porta Angelica, not far from Monte Mario, in order to sing against the echo; thus becoming acquainted with their own failings through listening to its answers. At other times they were either employed in the great performances in the churches, or were permitted to attend these, to enable them to hear the many great masters who flourished during the reign of Pope Urban the Eighth, 1624-1644. This course of studies may appear severe to us, yet we know that the singers of those times were able even in their old age to excite their hearers to admiration by their perfect technic, the richness and flexibility of their voices, and the vigor and duration of their breathing. The achievement of these results was undoubtedly assisted by the extreme caution exercised in the selection of the studies and songs used at the school of Rome which were always kept within the bounds of the most natural compass.

May what is here written not lead to such inquiries as:

(1) What are the singing schools of the present day doing?

(2) Do they still maintain the same high principles?

(3) In our concerts and theaters, do we enjoy sounds of beauty which touch the soul; or are we not, at times, astounded and pained by notes unnaturally forced, frequently harsh, and even tremulous?

#### Gum at Lessons?

By Sarah Alvilde Hanson

"Does that really hinder thinking?" asks a pupil.

Positively, yes! It distracts the attention; is not exactly courteous to the teacher. One could not call it a well-bred action at such a time, though it is probably permissible in the privacy of the boudoir.

Yes, I prefer pupils to dispense with gum at lessons—and they are usually nice about throwing it away at my request. Gum chewing makes pupils nervous. The Wrigley Wrigglers are a problem to many teachers of juveniles.

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## The Organist Goes Visiting

By W. Stanfield Cooper, Jr.

SOONER or later every organist is called upon to play an instrument with which he is not familiar. Even if he does not desire to do substitute work, the weddings of his friends make this call upon him, to say nothing of the audition that precedes the obtaining of a new position. The opportunity of familiarizing one's self with the instrument in such cases is scant, if not altogether impossible; and the man who can give the most creditable performance is the one whose musical ability is not hampered by his being unable to recognize quickly the possibilities, limitations, and peculiarities of a strange organ.

Each organ builder seems to foster distinct ideas and hobbies which he incorporates in his work. For example, there is one whose stop tablets are lifted, or the upper end pushed, to draw the stop—just the opposite of common practice. The writer had the opportunity of speaking with this builder and of asking him why he maintained this peculiarity. He replied that he was not the peculiar one, for did not the swell pedal move backward for a crescendo, and did not the crescendo pedal move the same way? Then why not the stop keys? The reason seems logical enough, but it does not help the organist who finds the desired *pianissimo* passage a blare of trumpets, or his *decrescendo* a popping-in of louder stops. While not so annoying or distracting as mechanical differences, varying ideas of pipe voicing can also cause discomfort. One finds that the *Salicional* can be anything between the *Acolon* and the realm of the *Gamba*.

### No Substitute for Practice

Of course there is no substitute for an opportunity to practice, and the visiting organist is indeed fortunate to be able to study a strange instrument before performing on it. But there is another element which greatly influences a man's adaptability and readiness to control the unfriendly organ—one that makes any possible practice more telling and at the same time is invaluable where circumstances prevent previous preparation. This is a knowledge of the mechanics and construction of the three different types of organs. Each of them is likely to present its own limitations and difficulties; and each has its own diseases and bad habits. With this knowledge there are fewer surprises, and difficulties can be anticipated and avoided. This might seem to be advice that is self-evident; but the writer recently was called upon to substitute, and, upon inquiring from the regular organist, was informed that the action was tracker. The instrument proved to be tubular-pneumatic. That organist has been doing very creditable work for his church for a number of years; but it is probable that his ignorance of the mechanics of the organ would make him slow and awkward on a strange bench.

The three types of action now in use are the tracker, the tubular-pneumatic, and the electric. The organist should first identify the type and he then will almost know what facilities he may expect upon studying the console. Usually it is not hard to distinguish between them, even with a very casual examination. In the tracker action the console is invariably a part of the organ case. The touch is inclined to be stiff, especially when manuals are coupled, and the stop knobs are likely to require a firm pull. Perhaps the greatest tell-tale, however, is the visible action of the keys when manuals are coupled, so that the keys of the swell lower as those of the great are played. This type of action is now found only in organs of very moderate size, and the organist can expect few interesting stops and a severe limitation in the couplers, there being usually only those of the

# The Organist's Etude

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manuals to pedal and unison between manuals. Most of the older instruments will be found to be this type; and often they are not in good condition. Their action has been repaired and adjusted for many years until the pressure required to depress each key is noticeably different from that of the next one; and often the valves are not opened fully so that the pipes are underblown and speak slowly. On the whole, however, the tracker-action organ is not tricky, and its markings are simple and lucid. The point to keep in mind is to handle things firmly. Press keys to their full depth; pull stops their full length.

### Tubular-Pneumatic Action

Briefly, the tubular-pneumatic action depends upon the sudden drop of air pressure in a tube, causing the collapse of a tiny bellows or "pneumatic" which in turn actuates the valve. Since both keys and stops have to move nothing except a small air control, the action is very light, and stop-tablets may be used instead of draw-knobs. Some of these organs retain knobs for speaking stops and use the tablets for the couplers. In such cases, of course the knobs move only a fraction of an inch and require only the touch of a finger. When a stop or coupler is drawn, or when keys are depressed, there is a characteristic "plip" that bears witness to this type of action. The console, if not directly at the organ case, is seldom more than a few feet from it. Sometimes the builder has extended this distance, and in such cases the organist must be prepared for a drag in the action. Although the note will sound only a fraction of a second after the key is depressed, the result can be very annoying, especially in rapid repetition of chords as found in many accompaniments.

The tubular-pneumatic action is the most tricky of all and can cause much discomfort and embarrassment. This is especially true in damp weather or when there has been a pronounced change in the temperature, particularly if the organ is near a door or window or against an outside wall. Perhaps the trick most noticeable to the audience, and therefore most embarrassing to the organist, is the sounding of pipes when they should not. It is good to know the whys and wherefores of such conditions; but here space permits only a few suggestions that will aid in avoiding the occurrence.

### Starting the Blower

Before starting the blower, be sure that all stops are closed, not neglecting the crescendo pedal or combination-pistons. This precaution will prevent agonizing groans as the pressure rises in the chests. Some notes might continue to sound persistently, especially if the organ has not been used for a few days, but in many cases just the striking of the key several times will prove sufficient to stop it. Move all the stops and couplers quickly and be very careful about making any changes during a part of the service where a possible sound from the organ might be most distracting and annoying. Before turning off the blower the stops again should all be closed. This not only reduces the probability of noise as the pressure goes down but also helps in avoiding it when the organ is again brought into use. With this type of action, com-

bination-pistons and pedals become possible. Generally it is a good rule to avoid using them unless it is known what to expect. Frequently a tubular instrument, well-mannered otherwise, will display temperament when these pistons are used.

However, despite these possible occurrences, the tubular-pneumatic organ will be found very light playing, pleasing, and interesting.

We now come to the electric action. Although not so much heralded electricity has worked the wonders in the organ that it has in other lines. There seems to be no limit to the possibilities both in tonal effects and convenience for the player.

The console can be placed any distance from the pipes; in fact it is often movable within a wide area. Little lights show when the pressure is up and also what combination-piston is in effect. The organist will recognize the electric instrument readily and he has reason to do so enthusiastically.

It is very dependable and seldom misbehaves. Since the keys and stop control have only to make contact between two copper tabs, the action can be as light as desired. Some builders have even gone so far as to make the required pressure adjustable.

### The Couplers

The only probable difficulty that the visiting organist will meet will be the difference in the facilities and equipment of different instruments. There is usually an array of couplers, combination-pistons and pedals, their position and action depending on the opinion of the builder. Often there is a tab by itself or among the couplers, innocent looking, and no more conspicuous than the others, marked "Sw. Unison" or "Gt. Unison." This should be drawn immediately; for, unless this is on, the organist will find that no stop will sound in its normal pitch. More than one good organist has approached an instrument and, after carefully selecting his stops, has been at a loss when there was no response to his playing.

Occasionally a note will not sound, due to the oxidation of the small contacts. However the striking of the key several times will be sufficient to clean this and bring the note into action. The same word of warning can be given on the combination-pistons here as was on those of the tubular organ. While they are not tricky or liable to cause any noise, it is hard to know just what is coming. In some instruments the pistons actuate the stop keys; in others, each stop has a corresponding light which shows whether the stop is drawn or not. Of course in either of these cases the organist will be greatly helped in the use of the pistons. Other organs are arranged so that the organist can adjust the combinations drawn by the pistons at the bench, but this requires some knowledge of the instrument and may well be left alone the first time it is played upon.

So much for what may be expected generally from the different types of action. Let us now consider some positive suggestions. First the visitor should read all stop knobs and couplers carefully, making note of their location and thinking of the

sound or function of each as it is. Particular attention should be given to the couplers, as they always play a very prominent part in obtaining a smooth, dignified performance. If the same stop is on more than one manual it can safely be assumed that there is but one set of playable from each. Sometimes this will affect the result obtained and should be taken into consideration. Locate the pedal and move it several times in order to get the "feel" of it, at the same time distinguishing its location carefully from the crescendo pedal.

It is best to start out with a combination as near as possible to one with which the organist is thoroughly familiar. For example, a two-manual organ, a "P" combination with the swell coupled with an "M. F." combination on the great, and with a soft combination to the swell will be found useful, yet safe. The great is ready for solo work, and considerable expression is possible just with the use of the great and alternating the manuals. Once familiarity is gained, excursions into other facilities of the instrument can be taken gradually but always with caution.

Perhaps these precautions and suggestions instill the idea that it is best for the organist to stay at home. But banish that thought! There are really few opportunities that can compare, in interest or satisfaction, with meeting and playing on a different instrument, particularly if some practice is possible before a public performance.

## The Organ in Oratorio

By H. C. Hamilton

THE matter of playing oratorio on the organ, especially the better known parts of Handel's "Messiah," usually forms at the Easter and Christmas seasons, is an occasion on which one can hear some very fine organ playing, good and reverse. The differences between a class orchestral accompaniment and an organ, as frequently heard on the organ as a substitute, is too evident to any critical listener to need further comment, other than to offer some suggestions which may be helpful.

A few months ago the writer attended a performance of the greater part of "Messiah," in one of the larger cities of Canada, and one which has made wonderful progress, musically, of late. The organ was numbered somewhere near two hundred and the work was rendered in one of the largest churches in the city. The organist, well known as a recitalist, and possessing a high degree received in England, a magnificent instrument at his disposal, naturally, some very fine things were expected. But, with the exception of a few numbers, the organ work that night was a disappointment.

The introductory *Grave* and succeeding *Allegro* in the overture were too idealized in tempo and registration; each movement resembled a *Moderato*, and the tone was deadening in its monotony. In parts of the development section, the sixths were assigned to the right hand, the absence of legato was painfully evident. With a little care, and the exercise of imagination and taste, these things could have been largely avoided. The *Grave* would not have been made to appear as something trivial or unimportant; neither would the sprightly fugue taken on what may be well defined as an "exercise sound." A few of the preludes might have had to be sacrificed to enable the left hand to assist in the execution of sixths; but it would have been worth it. An organist, even with all his resources before him, cannot be expected to duplicate all the multiplicity of the orchestral score, but he will do well to

of what he must retain, and what sacrifice.

*Pastoral Symphony* also was devoid of better treatment. Here, as must recollect, the atmosphere is both in tempo and dynamics; bizarre or strident to be rigidly.

The pervading string tone, usually is heard muted, and subdued, produce a lulling effect impossible to describe, but, once heard, never forgotten. No musician ever dreams that beautiful, ethereal, and yet at the same time mass of tone can be duplicated by organ. But an organist can confine to the stops of decided string and especially remember to avoid booming bass.

#### The String Tone

Quality of string tone in the orchestra is distinct, and yet not at all unpleasant long continued, as a pedal-point, by os. (The double-basses verge closely on a rough tone.) But a long pedal note in the organ will tire much more quickly. In the presence, and before the selection was the organist had held down for measures, what gave the impression low C in the pedal, on a 32 foot stop was not a loud sound, certainly, being that unrelenting holding of the note the atmosphere became charged vibration that beat pitilessly on one's ears, till the longing for relief put thoughts to flight. As one knows, continued tone of this kind does not particularly noticeable if close to an, but a short distance away the long sustained, grows exceedingly ant. Then, too, as its use did not fit the orchestral idea, it had nothing particularly to commend its use in selection.

Extremes of pitch or color have, of course, but not frequently, brought as well command the use of the

trombone as desirable throughout brilliant selection. But the only effect a musical ear would be coarseness first degree. Such a stop may be with fine effect in some cadences, or a finish is upon a unison; a thing which the organ betrays its weakness noticeably. However, this is a digres-

sion. Suffice it to say that many sections of the *Pastoral Symphony* and overture were a valuable lesson on what not to do.

#### Dynamic Contrasts

Of the chorus accompaniment, the first that claimed particular notice was "For unto us." As everyone knows, the thirds that are played between the words "Wonderful," "Counsellor," are in the orchestra just quoted. This creates a dynamic contrast that never fails to thrill the listener. But in the present instance everything was played full organ; the interludes of thirds being every whit as powerful as the looked-for climaxes. Consequently, each entry of the chorus was not particularly inspiring; rather the effect was like a brilliant organ toccata with a rather indifferent ejaculatory chorus accompaniment.

The "Hallelujah" was up to the average; perhaps a little better from the chorus stand-point, where the crescendos and fortissimos were much finer. But the organ betrays its weakness on unison passages such as "For the Lord God Omnipotent." In the orchestra the brasses enter here with majestic effect; the organ always fails to give the pomp and pageantry the words and music seem to suggest and inspire. Of course, this is a short-coming in the organ itself, as it cannot reproduce exactly the bass effect, the nearest approach being the trumpet and trombone stops. But perhaps a more serious weakness here is the absence of accent which characterizes a flourish of trumpets, and which an instrument like the organ, with its "set" tones, cannot emulate. The writer has found on more than one occasion, that a trombone played with the organ is a splendid combination at such times. This instrument combines especially well with a pipe-organ, and its use can be commended in such selections as "Unfold, ye Portals," "Nazareth," "By man came also the resurrection," as well as the "Hallelujah."

If one will listen to the best things with the utmost attention, and reflect later in quietude upon what he has heard, it will soon become apparent that anything really fine in music is more than a certain number of notes played or sung within a given space of time, but rather the calling up and presenting in very truth a tone-picture

ciation of the art; to affirm and emphasize the intimate connection between life and art, and to link up past and present achievements with future possibilities are necessary."

SIR DAN GODFREY.

#### Tschaikowsky's Adoration of Mozart

By Arthur Walsall

Musical director of the state public house of Soviet Russia has recently edited diaries of Tschaikowsky, from which were printed in the New York Times. An entry dated Sept. 20, 1887, curious. With child-like piety that

the great Russian composer of any mal irreverence, Tschaikowsky, exchanged Beethoven with the God of Saba-thom as a child he held in awe but fear, and Mozart with Christ. Of ven, he says: "I bow before the God of his works, but I do not love him. . . . If Beethoven occupies in the place of the God of Saba-thom, Mozart as a musical Christ; inci- bly, he reached the same age as this comparison is not intended to be phemous.

zart was of the same angelic and purity of disposition. His music of such unattainable, heavenly beauty anyone deserves to be compared to it is he. . . . I am deeply con- that Mozart represents the zenith of

beauty in the world of music. No one else has made me weep with joy and inspiration, nor made me sense the nearness of what we call the ideal. Beethoven also makes me tremble, but out of fear and painful longings.

"In Mozart I love everything, because in a person whom we love, we love all. Most of all, I love 'Don Giovanni.' Thanks to him I first understood what music really is. Until that time (I was 17 years old), I knew nothing but the Italian or sympathetic half of music. Naturally, though I love Mozart, I do not assert that every one of his compositions is a master-work. I know, for example, that quite a number of his sonatas are not masterpieces, but I love every one of them, because this musical Christ has sanctified them with his touch."

Tschaikowsky's childhood was not a musical one. Almost the only music he heard in infancy came from a music-box tinkling out Italian opera selections and one or two short Mozart pieces.

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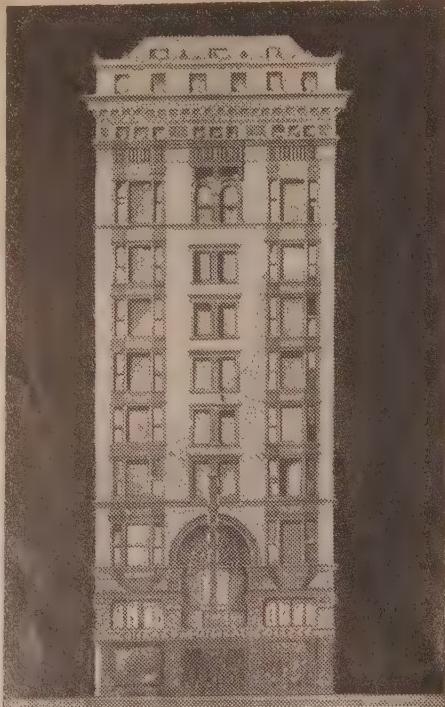
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## Question and Answer Department

Conducted by ARTHUR DE GUICHARD

### The Clefs: Meaning, Use, How Many, Etc.

Q. What is the real meaning of "Clef"? What is its precise use? How many clefs are there? Have they not each several names—if so, why?—FRANCIS B., St. Louis, Mo.

A. "Clef" (from the French *clef*, which is also spelled *clé*) means "key." Its precise use is to determine the absolute pitch of a particular note by means of which the pitch of the adjacent notes is determined. There are three signs called clefs: the F clef

F or C: the C clef ||| or |||; the G clef

G. The C clef determines the absolute

pitch of "middle C." This C is exactly midway between and equidistant from the F and the G clefs (a perfect fifth, or seven semitones). These clefs have, in turn, other names: the F clef on the third line is the baritone clef; the F clef on the fourth line is the bass clef; the C clef on the first line is the soprano clef; on the third line it is the alto clef; on the fourth line it is the tenor clef; the G clef on the first line is known as the French violin clef; on the second line it is the treble clef. In this order of nomenclature there are seven clefs. These names supply their own reasons. It is worthy of notice that by means of these clefs all the notes of the different voices, from the lowest to the highest, may be written on the staff—or with only the addition of two ledger-lines for the lowest and highest notes respectively.

### Names of Notes of Enharmonic Scale.

Q. Will you be good enough to tell me how many notes there are in an enharmonic scale of one octave, and what are they?—SUBSCRIBER, Pittsburgh, Pa.

A. There are thirty-five names which may be applied enharmonically to the twelve notes of a chromatic series of the octave—of course, without counting the octave-note, which would be repetition. For example:

C	...C-B-G-D-A-B	3 notes
C#	...C#-D-B-G-E-A-B	3 notes
D	...D-C-B-G-E-A-B	3 notes
D#	...D#-E-B-F#-G-A-B	3 notes
E	...E-B-F#-G-A-B	3 notes
F	...F-B-F#-G-A-B	3 notes
F#	...F#-G-B-E-A-B	3 notes
G	...G-F#-A-B	3 notes
G#	...G-A-B	2 notes
A	...A-G#-B	3 notes
A#	...A-B-C#	3 notes
B	...B-C#-A#	3 notes

12 notes, chromatic. 35 notes, enharmonic.

### The Genesis and Growth of the Scale

Q. Men, who decided on the formation of the scale, must have had some good and solid reason to eliminate a semitone between E and F and between B and C, thus dividing flats and sharps into twos and threes, as in the case of the octave key-board. Will you kindly give me a good and deep explanation of this matter?—MICHAEL C., Walnut St., Philadelphia.

A. To give you the complete history of the scale's growth would require a treatise of far greater length than is possible in these columns. The intervals of the scale were determined without any reference to the piano key-board, since this instrument was not invented until some twenty-four centuries later than the first attempts at scale formation. The notes forming the scale are evidently the first elements of the language of music. Language, of every nature and nation, is of extremely slow growth. Begin your investigation with the study of "Scales" and "Greek Music," in such musical dictionaries as those by Grove, Riemann and by Stainer (this last named is very instructive). Then, if you require further help, write again.

### The Oldest Form of Music Writing

Q. What is the earliest known means of writing music—I mean, before the adoption or invention of the stave of lines and spaces? Where may specimens of such writing be seen, if existing?—G. A. N., Miami, Fla.

A. The earliest form of writing music was the use of a series of accents to aid the memory in the singing of psalms at divine service. The primitive signs merely indicated a rising or falling intonation, with a shorter or longer period of duration. By degrees these signs were elaborated and classified into the shapes of notes as they are found to-day in the Gregorian music of the Roman Catholic Church (but without the stave of lines and spaces). Those signs were termed *Neumes*. They were all that existed of written music (so-called) until the tenth century. From the 10th to the 11th centuries, they were used in conjunction with a single-line staff (or stave), which was increased to four lines in the 12th century. The primitive neumes, or accents, were:

Punctum (Grave accent), : Bipunctum, Tripunktum, Apostropha, Dipunctum, Tristropha, Virga (Acute accent), Clavis, Podatus, Climacus, Torculus, Prorectus, and so forth, too copious to be given here. Consult "Paleographie Musicale," by the Benedictines of Solesmes.

### Meaning of Some Rests

Q. What is the signification of the rests in the following?

Bach



What voices would sing these notes?—A. C. D., Providence, R. I.

A. Tails turned up in upper stave are for treble, rests above are treble rests. Tails turned down in upper stave are for alto. Tails turned up in lower stave are for tenor; rests are for tenor. Tails turned down are for bass.

### Key-Notes of Major and Minor Scales.

Q. In the June, 1922, ETUDE, you say: "Do and Sol are the tonic and dominant of every major scale. The tonic of the minor is La and its dominant Mi." Is this true only of relative minor scales, or is it also true of tonic minor scales? In the scale of C major O is Do; its tonic minor starts on the same key O. If we say that E flat is Do, then the scale is no longer a tonic minor but a relative minor scale—so it seems to me. Question: Where, then, is the Do of the tonic minor scale?—CAROL A., Oakland, Cal.

A. You appear to misunderstand the terms "tonic" and "relative," and to look upon Do as the key-note in both major and minor scales! The term "tonic" means "key-note." The major tonic is Do; the minor tonic is La. In the example you give C is the key-note of the scale of C major, or Do; when this tonic C is made the foundation of a minor scale, this C becomes La, the key-note of every minor scale, or the minor tonic of C major, but it is also the relative minor of E flat major. Supposing your father's name to be Robinson, your name is also Robinson, and the name shows that you are related. So with scales: when the major and the minor keys have the same note for Do, they are said to be relative; the Do is the same in both, and the major tonic is Do, while the minor tonic is La. Thus, in your example C is the tonic (or key-note) of O major or Do; its tonic minor is O minor and its tonic (or key-note) is called La. The term tonic means key-note; therefore when a piece is said to be in the tonic minor of the preceding key, it indicates that the major tonic or Do becomes the tonic, or La, of the minor. There is also a relative minor, wherein the Do of the major and of the minor are the same note; but the tonic (or key-note) of the minor, La, is a minor third below the tonic (or key-note) of the major. Do. Your major scale of C (Do, re, mi, fa, sol, la, si, do) becomes the tonic minor of C when this note C is used for the minor tonic (La, si, do, re, mi, fa, sol, la); and this tonic minor of C is also the relative minor of E flat (its Do). Thus, the tonic of the relative minor is a minor third below its relative minor, and vice versa; and the tonic of the tonic minor is the same note as the tonic of its tonic major, and vice versa.

### Different Ways of Indicating the Same Kind of Time

Q. How can we account for the different ways of expressing the same kind of time? For example: 2/2-2/4-2/8 are just two beats in a measure, and 3/2-3/4-3/8 each give three beats in a measure? What is gained by the changes?—K. E., Providence, R. I.

A. While it would seem that the beat, represented usually by the lower figure, implies slower time on account of the note of longer duration so represented, yet this is not always the case, for the pace of the composition is determined, or modified, by the name of the movement: *Largo, Andante, Allegro, Presto*. The best answer is to be found in the fact that a composer writes not only for the ear but also for the eye.

### When to Begin the Study of Cornet

Q. I have been considering the advisability of letting my daughter, aged eight, begin the study of the cornet. Why do you think it unwise for young children to learn it? Are there not positions open to really good players of that instrument? Any information on this subject will greatly oblige.—M. D. W., Boise, Idaho.

A. A child of about twelve might be allowed to begin the study of the cornet, provided always that he or she has a robust, strong constitution; if not, she should wait until she has—any time up to the age of twenty is not too late. Special attention should be paid to the state of health, of lungs and chest. Practice should not be longer than twenty to thirty minutes' duration at first, and it should be ceased instantly if there is the least sign of fatigue. Yes, there are always positions open to "really good players" of this, as of other instruments. But to command good positions the players should be excellent.



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## Developing Genius

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"This letter to you is in the nature of an appeal. Here is my story. I am a violin teacher in a small town, and have been for many years. Have made the violin my intense study, and love it with a passion. I have a boy, aged 12, who has, with tender nursing, you might say, reached the place where he needs help. I am turning to you for guidance. Here we have a talented boy without question, and if it were not for my seeming conceit, I should say he is a genius. Just think—a genius to give the world his beautiful talent and art, and here we are practically helpless, not able financially to help him on. Can you tell us what to do?

"Don't confuse this with the over-fond parent who always thinks he sees in his children marks of genius. . . . is now studying the Kreutzer Etudes. He has a fine technic and draws a most beautiful tone. It is not what one plays, but how well one plays—you would be quite satisfied if you heard him, I know; and it's too bad we live so far from you; but many years of work and hearing good violinists convinces me that a boy of twelve who can play Ovide Musin's *Mazurka de Concert*, DeBeriot's *Sixth Air*, the *Zigeunerweisen*, by Sarasate, and other pieces of like difficulty, is far above the average child.

"If there were some way he could get the proper attention now, what a credit he would be to his teacher. He is large and strong for his age and capable of hard study. He began studying at the age of seven. What shall we do? Write and tell us."

### Talent and Opportunity

The world is wide, and the amount of talent is limitless. I do not doubt that, for every great violinist who has gained eminence in his art, there are a hundred, possibly a thousand, who might have become equally great, had the opportunity of being trained in the proper musical atmosphere under a great master been offered in early youth. No one has expressed this truth more beautifully than the English poet, Grey, who says in his famous "Elegy in a Country Churchyard":

"Full many a gem of purest ray serene,  
The dark unfathomed caves of ocean  
bear."

"Full many a flower is born to blush unseen,  
And waste its sweetness on the desert  
air."

In the case of a young violinist, it is not enough to have the genius; for, untrained, it leads nowhere. There must be the advantage of a musical atmosphere, the communion with great musical minds, and the guiding hand of an eminent master.

In a great country like the United States there are thousands of talented children, who their parents feel might develop into violinists of the first rank, could they but have the right opportunity to study with great teachers and to grow up in a musical atmosphere, which would give them the nourishment which even genius must have to develop its full powers.

In Europe greater heed is given to remarkable musical talent wherever it may arise. The young prodigy attracts attention, and wealthy people consider it an obligation to help the talented children of parents who are not able to afford the proper education for the young violinists. Many instances could be cited of eminent musicians in Europe who were educated in government schools of music, free of cost to their parents, or by wealthy patrons. Kubelik, the eminent violinist, was the son of a poor gardener in Bohemia. His extraordinary talent for the violin attracted the

# The Violinist's Etude

Edited by ROBERT BRAINE

*It is the Ambition of THE ETUDE to make this Department  
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attention of a wealthy nobleman, with the result that he was given every opportunity to develop in the right way. He studied with Professor Ottakar Sevcik, the famous master of the violin, and lived in an atmosphere of good music. At his debut he was hailed as a great artist; and in the ensuing years he won fame and fortune. He married a countess and achieved social rank. Few violinists who ever lived have achieved the great success which fell to the lot of Kubelik, the poor gardener's son.

### Genius and Poverty

Speaking of the opportunities given to poor boys of great talent in Europe, Professor Leopold Auer, some of whose most famous pupils were poor boys in Russia, said to me on one occasion: "I find splendid violin talents on every hand in the United States. This country is full of bright children who only need good musical surroundings and good teaching to develop into excellent artists. What the United States lacks is free education for young geniuses whose parents cannot pay the heavy cost of a musical education. The United States should have national schools of music, supported by the government, where poor students could be educated free of charge, just as is done in Europe."

But for a few words of practical advice to our correspondent. Possibly national schools of music may come; but it may be many years yet, and that will not help in the present instance. The first thing our correspondent should do is to have the boy play for one or more violin authorities and see if their opinion as to his talent coincides with his own. Once it is settled that he has extraordinary talent, no time should be lost in getting him out of the small town where he at present lives. Residing in small towns has many pleasures and advantages over large cities; but developing a talented young violinist is not one of them, unless the small town happens to be located near a large city, where there is easy access to its musical advantages. If the father could secure employment, either musical or otherwise, in one of our large cities, such as New York, Chicago, Boston or Philadelphia, or a small suburban city near to one of them, I am sure the problem would be half solved, if the boy possesses real genius.

It is true we have no national music schools in this country as they have in Europe, with free tuition for gifted pupils, but practically all our larger colleges and conservatories of music, many of which have been endowed with large sums by wealthy philanthropists, have free scholarships which are given to talented pupils. In some schools these scholarships are only

open to pupils who have been pay students of the school for a certain length of time; but in others there are no strings to the offer and the scholarships are given to any one, so long as the talent is there. So if the parents of this boy can get him to a large city there is no doubt whatever that he can obtain a musical education of the finest character, absolutely free of cost, *always provided his talent is great enough to win a scholarship*. This would give him instruction under excellent teachers, and also give him the benefit of other advantages of the school, such as the orchestra class, recitals, lectures, theory and harmony classes, reduced rates to symphony concerts and other privileges. In a large city there is also much music of the finest character going on all the time, much of which can be heard free of charge. Even the bands which play in the parks give a certain portion of their programs to standard overtures, selections from grand opera, and other music of good character. The student in any one of our large American cities can live in a perpetual atmosphere of good music, will he but diligently seek for it.

### Metropolitan Advantages

If it is impossible for our correspondent to move to a large city the only other way would be to have the boy go alone. Many of the large conservatories have dormitories, where the pupils board. The students are carefully looked after and made to obey the rules, which are usually of a very strict nature. If a scholarship could be obtained, the only expense would be the charge for board and room.

In case the lad's father is unable to save enough from his income to take care of the dormitory charges, the only recourse is to seek the assistance of wealthy friends, or to get up a benefit concert. There is no doubt much local pride in this boy, in the small town where he lives, and he has no doubt many friends who would like to assist him in continuing his studies in a large city. Try the plan of having the boy give a benefit concert. Probably 100 persons would be willing to pay \$5 each for their tickets, to help swell the fund, and the rest of the audience ordinary admission rates. This would give a fund of \$700 or \$800, which would pay the dormitory charges, a long time. Maybe a wealthy friend could advance a sum of several hundred dollars, in a lump sum, with the understanding that it was to be paid back from the boy's earnings when he commenced to make money professionally.

Thousands of eminent musicians owe their success to having been helped in this manner when they were young and their parents could not finance their education.

### Little Hints

projecting ends, pushing the pegs out, and causing the strings to come down.

The projecting ends should be cut off flush with the outer wall of the string-box. This will cause the head of the violin to present a much neater appearance, and will prevent the protruding peg ends from getting in the way of the fingers in tuning. If, from long, continued use, the pegs have worn very far through the string-box, they should be replaced by new ones.

## Diminished Fifths

VIOLIN pupils, at least in the stages, are invariably puzzled when they come to the special fingering required for the safe performance of passages involving diminished fifths. They usually, when they come to such passages, ask repeated explanations on the part of the teacher enable them to see through the principle involved in the special fingering required.

The pupil readily understands the meaning of a perfect fifth, such as the following:



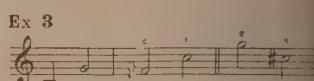
One finger set square across the two strings serves for both notes.

In diminished fifth chords, however, a single finger cannot execute both tones because the lower tone in this interval is raised a semi-tone, and is half a tone higher on the fingerboard than the upper tone. It is therefore necessary to use two fingers in executing a chord of the diminished fifth, as in the following:



Pupils, in the earlier stages, invariably play such passages atrociously out of tune, both tones being wrong as a rule. They usually finger the upper tone too high, the upper tone is correct, the lower tone will be too high. The fingers in this passage lie close together on the fingerboard, just as when a semi-tone is played on one string. An excellent way to play these diminished fifth chords, is to place the finger for the upper tone, assure that it is in tune, and then to place the finger which produces the lower tone, taking care that it lies close to the other, a semi-tone higher (on the lower string) on the fingerboard. By following this method the student will soon learn to play these diminished fifth chords in tune.

The same rule as to the fingering of the diminished fifth is good in many cases when executing diminished fifth passages not in chord form, where the tones follow each other as in the following:



In the first two measures above, the second finger was used for the F sharp, and also for the following G sharp. In the third measure, the G sharp would have to be moved back to the C natural, making it much more difficult to play the latter in tune than if the first finger were used as above indicated.

In the last two measures given above, the intonation will be much surer if, instead of playing the G and C sharp both with the second finger, the C sharp is played with the third finger.

This rule of using two different fingers in diminished fifth passages as above is not observed in all cases (except in the case of chords) as it is sometimes found convenient to use the same finger for both notes. The educated, highly-trained violinist, however, uses different fingers whenever possible. The use of another finger also facilitates the execution of diminished fifth passages, in many instances, such as the following, where an F sharp is played from the first position to the third position.



It is impossible to play many diminished fifth passages involving diminished fifths

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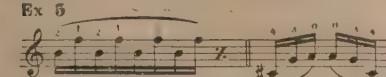
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violin except by the use of two different fingers such as in the following:



The teacher should strive to impress these rules governing the fingering of diminished fifths, upon the pupil so continually that his mind will grasp the principles involved in them. It is an excellent idea to pencil a few such passages on a piece of music paper, without marking the fingering, to give to the pupil to mark at home.

### Some Hints for Eliminating Scratching

By William Kupper

ONE of the many difficulties besetting the aspiring young violinist is the elimination of scratching and grating noises. The relegation of such cacophonous sounds depends almost entirely upon the performer; the personal factor in playing the violin puts the player at a disadvantage greater than that encountered in mastering other instruments. It is a truism that thought can play almost as an important part in the molding of the player's ability as genius and hard work. So, in the elimination of rasping noises, one should consider the problem in a thorough fashion.

If the bow is drawn across at right angles to the strings, the notes produced will be well-nigh perfect. Imperfect bowing may sometimes affect the intonation. Accordingly, the student should watch the course of his bow by playing memorized scales slowly and carefully, noting and correcting defects. Practice of this sort will also improve tone.

In the high positions, especially while playing double stops, morbid, jarring noises will mar the playing. To eliminate the flaws, the fingers should press firmly, while the bow should be used sparingly. The fact that the clearance between the strings and the fingerboard is greatest in the high positions shows the necessity of firm stopping.

In changing strings it will be found that the bending of the wrist toward the body at the moment of transition, and a subsequent turning back to its original position when the next string is touched, will eliminate, to a certain extent, crunching sounds.

However, there is another factor in sound production which does not depend upon the player's skill. Strings must be perfect—free of irregular thickness or thread-like tears. Then, too, the bow's hair must be absolutely clean, without greasy smudges, often found from promiscuous handling.

### The Violinist's Tone

By John I. Brooks

AMONG all violinists there are great differences in tone. Probably no two have quite the same. It is possible, from listening to the records or the playing of some great artist for a time to copy his way of playing a composition, but it is impossible to copy his tone. Then, too, two violinists may play on the same violin, but the tone of each is still different. Some, naturally, play the violin with a small tone, while others have a more robust one. A good test of this is to listen to records of two different violinists. Anyone can detect the great differences in the tone of Kreisler and that of Elman. So the difference with all violinists, great and small. Each one is born with a tone to develop up to its highest degree of perfection.

A great help to the thin, scratchy tone of so many pupils would be to have their bows repaired more often (every three

months, at least), and to use good strings with just the right amount of resin, and, of course, to bow at the right angles.

### The Secret of Cremona

PROF. EINSTEIN, whose theory of "relativity" has made him one of the most famous living scientists, also has a theory in regard to the famous violins of Cremona. An exchange quotes him as saying:

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FETIS, "the most learned, laborious, and prolific musical *littérateur* of his time," in his *Universal Biography of Musicians*, gives the following incisive characterization of Mozart:

"Mozart, an impassioned artist, composed as he felt; he composed for himself, and in good earnest, never supposing it worth his while to please any but those who felt in a lively manner, and who reasoned upon what they felt. When he found that a production of his had not the success which he anticipated, he would shut himself up at home with some of his friends, play over to them the music that had been rejected by the public, and, satisfied with their approbation, thought no more of his ill fortune. In a word no man was less calculated to succeed than Mozart, and consequently the success he met with during his life was comparatively small."

### The Ambiguous "Polonaise"

In glancing over some old numbers of *Harper's Bazaar*, we find in the issue of January 5, 1878, this reminiscence of the once famous Clara Louise Kellogg, our first native soprano to attain international renown.

"When in Chicago Miss Kellogg sent word to Behrens, the musical conductor, that she wished to rehearse with him the *Polonaise* from 'Mignon.' Behrens went to hunt up the music, but the man who had it in charge had sent it on to New York.

"After failing to find the music in any of the Chicago music stores, a lady said that a friend of hers had the *Polonaise* and that if Miss Kellogg had no objection she would write her a note and ask her to send it down to the hotel. So a note was written to the owner, asking her to send her *Polonaise* for Miss Kellogg's use.

"Unfortunately, when the messenger reached the house, the lady was out. The note, however, was opened by her daughter, a young lady of seventeen or eighteen, who, after looking through her mother's room, sent back a note saying that she did not know exactly what the 'Mignon' polonaise was, but that her mother had only three and not one of them was large enough to fit Miss Kellogg, who, she understood, was a little stout."

"I do not play what is called Berlin schooling. I revere the name of Joachim, but in some respects I have changed my ideas of violin art since his day. Do not waste time playing what your hand cannot do. Use the literature you can play."

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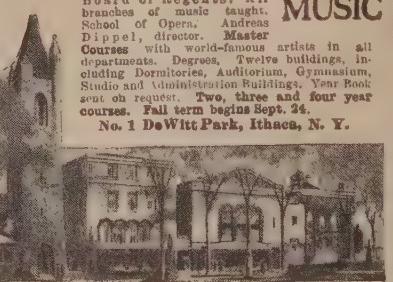
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## The Laughing Chorus

### Editorial Note

THERE is nothing that the editorial staff of THE ETUDE MUSIC MAGAZINE enjoys more than a good hearty laugh. We have a serious and important work to do, but that in itself makes the need for occasional flashes of humor more necessary. We feel that the real fun of life must come in our daily work if it comes at its best. Hundreds of things happen in the editorial offices that confound us now and then. Every teacher and every student has happenings which are downright funny. If you have such a happening, note it down in a few words and send it in to us to pass on to others. Let your colleagues enjoy your laughable musical experiences. If we laugh too, we shall be glad to print the occurrence.

Sometimes, however, there are things which are screamingly funny when they are seen but which are very hard to describe in words. For instance, the Editor was recently walking down one of the city streets where itinerant musicians are forbidden to play under the penalty of arrest and fine. An old harpist was playing at the gutter-side. With his right hand he played the harp and in his left he held an ocarina with a kind of megaphone attachment, upon which he played the melody with harp accompaniment. The one man band arrangement was really quite effective. A mounted policeman with a distinctly Irish countenance came down the street unseen by the player and drew up just behind the old man. The musician stopped playing and looked up. The policeman was just about to get into action when the old man started to play "Come Back to Erin." The musical bribe was too much. "Giddap," said the "cop," with a beauteous smile, and rode down the street. You, Mr. Reader, may not think this was funny, but the little comedy caused all those who saw it to break out into hearty laughter.

Mr. I. H. Motes, of Chicago, has sent us in a lot of musical jokes, which we print herewith. If you want more of this sort of thing in THE ETUDE we would like to know it:

He had been considerably delayed by a prolonged business engagement, and when he arrived at the concert hall where he had been due over half an hour, the doorkeeper refused to let him in.

"The concert has already begun, sir," he explained, respectfully enough. "The singer is now giving the third song, and so I cannot possibly let you in."

The man was rather indignant, but kept his temper.

"But, I'll step very quietly," he said. "I shall make no disturbance."

"It isn't that, sir," answered the doorkeeper, confidently. "You see, the trouble is that if the audience see the door open they might all rush out."

The choir was rehearsing a new setting of "Onward, Christian Soldiers," for the Sunday school anniversary.

At verse three the choirmaster said:

"Now remember, only the trebles sing down to the 'gates of hell,' and then you all come in."

"Phats that noise, Mrs. Mulcahy?"

"It's me daughter, Maggie, runnin' up an' down th' scales."

"Begorra, she must weight a ton."

Wife—"Don't you think music is soothing?"

Hubby—"Music, my dear, covers a multitude of sins."

Cafe Cashier (testing coin)—"This quarter you handed me doesn't ring true."

Customer—"What do you expect for twenty-five cents—a peal of bells?"



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One of the best books that we could recommend for use, after the first instruction book has been mastered by the young student, is this new work, by Mathilde Bilbro, *Easy Studies in Early Grade*. Presupposing that the student has mastered the quieter hand positions and thumb crossings, the use of this book will prove a real value. The studies are of such a melodic character that they are sure to prove interesting.

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### THE LOST LOCKET

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This little suite is delightful for teaching or for recital work. Each of the numbers has grace and individuality. The student who has done the first year's work on the organ should be able to take up this suite and master it readily, then he will have something worth while to show for his practice. The several movements might be used to occasional advantage in picture playing, and any of them could be used as church voluntaries.

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On other pages in this issue space has been utilized by the Theo. Presser Co. to present final introductory offers on publications issued during the past year and for advance of publication offers on new works to be issued in the near future. As thousands of music buyers know from Fall Bargain purchases made in past years, there are genuine bargains in this Annual Fall Offer. Special low prices have been made on all of the works offered and every active music worker, especially the music teacher, should search this offer between now and October 15th and order a copy of each of those works that they can utilize.

These offers virtually give Theo. Presser Co. patrons money saving benefits through what has proved to be a successful method for introducing new publications. If it were not for the fact that many repeat orders come along in later months and years, at more advantageous prices, it would be impossible to put out so large a number of these works as ordered on Fall Offers at such low prices. This special note on the Bargain offers is to acquaint those who have never made any purchases from these Fall Offers, with the value of looking them over. Those who have previously purchased on the Fall Offers are awaiting this year's as has been attested by the many requests already received for a copy of this year's offers.

### "On Sale" Music a Great Help to Teachers

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With few exceptions, such as popular music and individual cases, Theo. Presser Co. will give teachers the opportunity to examine any music publication, or in place of specifying certain numbers that are desired for examination, teachers may tell the type of material they are seeking, i.e., whether pieces or studies are desired and for what grades and for what particular phases of technic, and clerks, with years of experience in caring for special needs of teachers, will gather together a special selection, which will be sent according to the "On Sale" plan.

The "On Sale" plan is the origination of the Theo. Presser Co., permitting teachers to obtain music with the privilege of returning all not desired and not used for credit.

Further details and "On Sale" order blanks will be sent any teacher making request for them.

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Whenever in need of anything in music publications, send the order to Theo. Presser Co. and you will find in every instance the desire to prove excellence of service.

### Descriptive Catalog of Piano Music for Teachers' Use

One of the most difficult problems for the piano teacher is the judicious selection of interesting supplementary material to accompany the regular course of study. Frequently the proper selection is a matter of vital importance as a student's ambition often may be aroused by the assignment of a pleasing and melodious piece of music. This need not be a piece of "trash" as there is a wealth of good material available. There are many pieces of the better type that, without sacrificing anything in the way of musical interest, contain particular technical devices the practice of which will prove of incalculable value to the student.

As an aid to teachers in the selection of such material we have recently issued a "Descriptive Catalog of Piano Music" in which about 800 pieces are listed. These pieces were selected on their sales' records as the most frequently used by teachers. They are arranged according to grades, from one to ten, and each grade is subdivided into various classifications, such as, "In Minor Key," "With Left Hand Melody," "Characteristic," "In Dance Rhythm," etc. In addition a brief descriptive note on the outstanding technical feature of the piece accompanies each title. A selected list of the very best four-hand and ensemble piano pieces is also given.

The booklet, of a most convenient size, 72 pages,  $3\frac{1}{2}$  x 6 inches, easily may be carried in the handbag or vest pocket, making it always handy for reference.

Every teacher is invited to send for a copy of this valuable booklet which we will gladly mail gratis, upon request.

### Change of Address

Please advise us promptly where an address is changed from summer residence to winter, giving us both the old and new addresses. Do not advise the postmaster regarding your change of address on magazines because second-class mail matter will not be forwarded. It is necessary to notify us direct and we should have not less than three weeks' notice to insure next copy coming to you at your new address.

### Pre-Season Cut Prices on Magazines

Our advertisement on the inside back cover is your opportunity to secure your favorite fiction combined with ETUDE MUSIC MAGAZINE at a substantial reduction in price. These prices are good only until the 10th of November and no order will be accepted after that date at the bargain rates. Now is the time to place your orders.

If you contemplate giving magazines as Christmas gifts, a mighty acceptable present, we will be glad to book the order at the bargain rate and begin the subscription with the December issue. We have in preparation a very attractive Christmas gift card, advising that the subscription is a gift and on request, one of these fine cards, with your name filled in, will be sent.

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*Uneeda Canning Set*—consists of the universal opener and the wonder jar lifter. Two subscriptions.

*Ideal Household Brush Set*—consists of one vegetable brush, one bottle brush, one pipe refrigerator brush, one bath tub brush, one toilet bowl brush and one clothes brush. Two subscriptions.

*Scissors Set*—Eversharp, self-sharpening shears, buttonhole and embroidery scissors. Two subscriptions.

*Attractive Electric Boudoir Lamp*—to use in the early fall evenings; old rose silk shade with an old rose metal base. Eight subscriptions.

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### An Opportunity for Flower Lovers

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*Six improved iris*, blue, purple, white, yellow, lavender and pink. Iris is adapted almost to any condition and climate and is a sturdy grower. We will send your choice of two for one new subscription or all six for three new subscriptions.

### Beware of Fake Magazine Agents

It is necessary again to emphasize the importance of warning our musical friends against fake magazine subscription agents. Complaints are received in nearly every mail from all parts of the country where cash has been paid and no value received. Beware of the *ex-service man*, so-called, the *boy working his way through college*, the *man who is willing to sell you an Etude subscription for one-half price*. Pay no money to strangers unless you are satisfied as to their honesty. It is not fair that we should be called upon to make good subscriptions taken by unscrupulous men and women who have no connection with this or any other magazine publisher or subscription agency. If you are in the least doubt, send the money direct to us with the name and address of the agent and we will cheerfully give him credit for the subscription.

### World of Music

(Continued from page 60)

**A New "Mozart" Discovery** reported. A manuscript "Requirements in E major" has been discovered by Dr. Roderich, director of the Graz Music among some old papers, and bearing the name of Mozart on the wrapper. It is being tested to the severest tests as to its genuineness.

**The War Memorial Opera House** San Francisco, is to have one of the most elegantly equipped stages of the world. Ansaldi, stage director of La Scala, has been brought over to design it. The designer of the stages of the Bueno Opera and of the Grand Opera of Rio.

**The Scottish Music Merchants** in organization is organizing a National Music "with the object of focusing public attention on the necessity of music in the lives of people."

**The Boston Civic Opera Company** the latest organization of this character to be announced. It has been incorporated under the State laws; and, after a season in beginning in the early fall, there will be a tour as far west as Denver.

**A Prize of \$100** is offered by the Stein Club of Washington, D. C., for the position for a women's chorus. Mrs. Harvey L. Rabbitt, 312 Mansions Center, Washington, D. C.

**The Lodi Oratorio Society**, California, recently gave a performance of Mendelssohn's "St. Paul." Last year gave presentations of "The Creation," Haydn, and of Handel's "Messiah." An accomplishment for a community of thousand inhabitants.

**The Morris Loeb Prize of \$1,000** advanced study of composition, either at home or abroad, has been awarded to Phyllis Marie Krauter.

**Jean Sibelius** has completed a new symphony which is to have its first public performance at the Three Choirs Festival, at Gloucester, England, in September.

**Rhené-Batton**, conductor of the Pasdeloup Concerts of Paris, has been created by the King of Sweden with the rank and title of Chevalier of the Order Polar Star, the highest honor in that country. The recognition comes as a mark of a nation of the conductor's success in the field of concerts in Stockholm.

**Max von Schillings' opera, "Lisa,"** had its one-hundredth performance at the Berlin State Opera on June 8. All has been presented in twenty-five theaters.

**Geza Horvath**, widely known beautiful compositions for the piano, July 19. Born at Komarom, Hungary, 27, 1868, he was educated at Vienna, came director of school music there, as librarian of the Association of School Proprietors.

**The Presser Home for Retired Teachers**, in Germantown, Pennsylvania (Germantown is one of Philadelphia's garden suburbs), has just installed a refrigerating plant, ample for the needs of the home for many years to come. assures the most modern care of all foodstuffs to the home, who inspect often comment upon the lack of the "national" or "hotel" odor. The very care is taken with the preparation of chase of foods.

The home now accommodates some retired music teachers. The main condition of admission are that the applicant taught music in the United States for twenty-five years, shall be between the ages of sixty-five and seventy-five, shall be in physical condition; that is, they shall not suffer serious chronic or obnoxious disease. They shall pay an admission fee. Certain conditions to qualify in the foregoing manner received assistance through the Relief Fund of the Presser Foundation, which grants emergency help to other ten cases of dire need.

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# JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



## sharp Keys in the Major

By Augusta L. Catalano

one sharp in the signature  
the top line it must be;  
sharped, then bear in mind  
it's the key of G.



two sharps in the signature,  
added one is C;  
sharp is placed on the third space,  
makes the key of D.



three sharps in the signature,  
see it every day;  
sharp is placed above the staff  
makes it key of A.



four sharps will change the key again,  
sharp is placed on D;  
sharps are now F-C-G-D  
which makes the key of E.



five of B the sharps are five,  
other one you'll see;  
G-D and A are now  
that make the key of B.



six sharps we must consider now,  
st add a sharp on E;  
signature not often used,  
sharp will be the key.



seven we have seven and the last,  
st add a sharp on B;  
the key the seven make,  
though seldom used, you see.



I memorize these rhythmic lines  
and I will guarantee  
that you will ne'er forget the sharps,  
in any Major Key.

## Betty's Ride

By Gertrude Greenhalgh Walker

BETTY came home from Miss Brown's studio after taking her piano lesson. She flung her music bag on the table and exclaimed, "I do not care. I won't take any more lessons."

"What is the matter, dear? Did you not have a good lesson?" queried mother.

"I thought it was going to be fine, but Miss Brown said, 'Betty, Betty, do slow up. You are racing. Let us practice hands alone until we straighten out the places you are skipping and blundering over.' I hate practicing hands alone, anyway. Shura Cherassey, who is only eleven years old, and who made the lovely record of the *Scherzo*, by Mendelssohn, plays it fast, fast, just like little fairies dancing in the woodland."

"Well," said mother, "I am sure Shura had to practice it slowly at first, just as you have to do."

Betty was still disgruntled when she went to bed. She took Villa, her best comforting dolly, to bed with her and then the dream fairies came and invited Betty and Villa for a ride through Melody Land.

Betty asked permission to drive the golden automobile that the fairies brought and the fairy mother said, "Yes, if you be careful and go slowly."

Betty promised, and away they went, past brooks, then fields of nodding daisies. Happy bluebells rang out merry tunes for them. Betty began to think she was a great chauffeur and began an Accellerando because she was sure it was along a straight road. She did not see the sign "Rit" (sharp curve ahead), but rushed on at full speed, nearly knocking down Jack Barline, the policeman.

Then she heard a minor chord crying, "Be careful of me," but never heeded it. Soon the road became unfamiliar and, spying a traffic officer, she came to a pause and inquired the way to Melody Land. He told her that she was now in "Harmony Land," but to *Da Capo* and take the left-hand turn and then the next right; then on for a few measures.

Betty thought he meant miles. She went to turn around and, becoming confused, used the wrong "pedal." However, the policeman blew a sharp blast on his whistle and Betty collected her wits before any harm was done. She was rolling gayly along, listening to the songs from the next week.

## The Three Essentials

By Marion Benson Matthews

The three essentials of music are we,—  
MELODY, RHYTHM and HARMONY.

A succession of tones is MELODY,  
In one voice or instrument, as you'll agree;  
While a combination of pleasing tones  
The third of the trio, HARMONY, owns

trumpet vines when, bumpety, bumpety, bump, a flat tire.

"Oh, dear, I was going so fast I did not notice that double bar in the road. It surely must have had a nail in it."

Jack-in-the-Pulpit near by was preaching a sermon on motorists driving at *Tempo moderato*, but Betty did not listen to him. She was too busy worrying about how to fix her tire. Suddenly a fairy knight came along and in the twinkling of an eye all was repaired and Betty and Villa went on their way rejoicing.

"Oh, see the Thyme," cried Villa. Betty looked up. Sure enough, it was Four o'Clock.



"My," thought Betty, "I must hurry through Harmony Land to reach home before dark;" and she began to go *Allegro*, then *Piu Allegro*, then *Presto*, when suddenly something flashed across her eyes. It looked like a new "key" and a warning to slow up. She put on her brakes suddenly and crash! A scream!

When Betty awoke mother was bending over her saying, "There, there, little girl. You are all right. You are in your own bed. Whatever did you scream for?"

"Oh, mamma, I was taking Villa for a ride and did not watch the road signs and nearly killed her. You bet when I go to Miss Brown's again I will watch all the signs in my music."

"Go to sleep, dear. You are all mixed up with riding and practicing your music."

Betty cuddled down, but she knew all about the mix-up. She was sure Miss Brown was going to have a good lesson along, listening to the songs from the next week.

RHYTHM the "metre of music" we call,  
For it indicates where the accents fall.

When you practice your brand-new piece  
to-day,  
Don't slight any one of us three we pray!

## Little Girl's Company

By Hazel McElhany-Greer

LITTLE GIRL was having such a hard time, for Czerny was so uninteresting and not half so pretty as the little "Minuet."

"Oh, I wish there never was a Czerny book, then I could always play nice pieces," moaned the tired little girl, as a tear filled each big blue eye, and spilled down on the rosy cheeks.

Now mother was dusting in the next room, and felt very sorry for Little Girl, so she said, "Well now, my dear, suppose we just play a game, instead of practicing."

Then the tears all dried up and a big smile came instead, as Little Girl clapped her hands and said, "Oh, goodie, goodie, Mamma! What is it? How do we play it?"

"We are going to play that your five little cousins are coming to see you; and after they all get here you will have such a jolly time." Then taking one little fat hand in her own mother said, "Now, this little wee finger will be Baby John, and the one next will be Winkie. Then this tallest finger will be Buddie, for he is so straight and tall; and the one next to Buddie we shall call Junior. And this cunning, fat thumb will be Tootsie, for she is really so short and fat."

Little Girl was laughing by this time and wondering what was coming next; so Mother said, "Now close your hand up tight and every time you play the treble clef of your Czerny exercise over once, one of the little cousins will be here, for you may then let one finger stand up. When you have played it five times, all the cousins will be here. Then double up the other hand, and play the bass clef and let each one come to see you again. After they are all here again, you may have a party by playing the exercise with both hands."

And—what do you think?—Before Little Girl knew it that hard Czerny exercise and her scales, and even the cunning little "Minuet," with its fairy-like staccato notes were all finished, and she did not feel the least bit tired, and all because her dear little cousins had come to help her.

## Letter Box

DEAR JUNIOR ETUDE:

One of the most interesting things we have here in Cuba is the real love for good music. We have many opera managers here who bring us every year big entertainments and musical affairs of importance.

I love to hear good pianists, because from hearing them one learns more about music; and I never miss an opportunity.

In past seasons we have heard Paderewski, Hofmann, Godowsky, Bachaus and many other pianists; and that certainly means a lot for our musical culture. I hope to hear many more musicians when they visit us, too.

From your friend,  
GRACE LEWENHAUPT (Age 18),  
Gervasio 35,  
Havana, Cuba.

## JUNIOR ETUDE—Continued

## Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month: "Listening to Good Music." Must contain not over 150 words. Any boy or girl under fifteen years of age may compete, whether a subscriber or not.

All contributions must be received at the JUNIOR ETUDE office, 1712 Chestnut Street, Philadelphia, Pennsylvania, before September 20. Names of prize winners and their contributions will be published in the December issue.

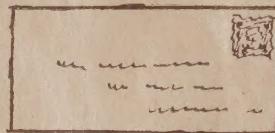
Put your name and age on upper left corner of paper and your address on upper right corner. If your contribution takes more than one sheet of paper do this on each sheet.

Do not use typewriters.

Competitors who do not comply with all of the above conditions will not be considered.

When schools or clubs are competing, please have a preliminary contest first and send only the five best to the JUNIOR ETUDE contest.

## Letter Box



DEAR JUNIOR ETUDE:

I have studied piano for two years, from a wonderful artist, and I dearly love good music. Many times I have gotten discouraged, but have kept right on. I practice four hours a day.

From your friend,

E. RUTH TEANDER (Age 12), Iowa.

N. B.—Ruth is certainly a wonderful example in the matter of practice. Whenever any one finds an hour or half-hour of practice irksome, just think of Ruth. But, of course, not many twelve-year-old pupils would have enough musical talent to warrant four hours a day practice—that is only for very exceptional cases.

DEAR JUNIOR ETUDE:

Would it be too much to ask you to send me a list of JUNIOR readers who would like to receive letters?

From your friend,

LENA L. LEBLOVE,  
Massachusetts.

N. B.—As has been frequently stated, THE JUNIOR ETUDE does not give out such lists to correspondents. The addresses of the Letter Box writers who live outside of the United States are generally printed with their letters, as they live too far away to enter the contests; but these are the only addresses that are printed except in special cases.

DEAR JUNIOR ETUDE:

After reading about the recital of Thelma and Marion, I decided to tell you about my musical enterprises. I accompany my father, who is a singer; and sometimes a neighbor comes in and brings her violin and we have a lovely time. One Sunday they had no organist for Sunday-school and they asked me to substitute. It was a wheezy old reed organ, but nevertheless I enjoyed it. I belong to the Girls' Glee Club in school, and my father belongs to a choral society. Our town has an excellent program every year for music week. We have a High and Junior High Orchestra.

From your friend,  
CLEO LOVETT (Age 14),  
Vermont.



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## Hidden Musical Terms

By Florence Romaine

EACH sentence contains a word used in music, the letters occurring in their correct order.

1. Please give my son a table to write on.
2. Betty is not energetic enough about her work.
3. An apple's core is too hard to eat.
4. We travelled far on down the road.
5. Do not talk so loudly in this room.
6. Of all my books, that one is my favorite.
7. Come home, Bob, as soon as possible.
8. At Hope Dale Farm the roses are in bloom.
9. I want this song for tenor voice.
10. Can't I ever find you at home?

## The Choir Master

Each Month Under This Heading We Shall Give a List of Anti-Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type.

Any of the works named may be had for examination. Our retail prices are always able and the discounts the best obtainable.

SUNDAY MORNING, November 1st  
ORGAN

Autumn Glory ..... Preston

ANTHEM

(a) What Are These Arrayed

in White Robes? ..... Stainer

(b) Hear, O Lord ..... Watson

OFFERTORY

I Am Trusting Thee (Solo, S.) ..... Hosmer

ORGAN

Spirit of the Hour ..... Johnson

SUNDAY EVENING, November 1st  
ORGAN

Moon Magic ..... Cummings

ANTHEM

(a) The Sun Shall Be No More

Thy Light ..... Woodward

(b) The Sands of Time Are

Sinking ..... Urham-Spence

OFFERTORY

One Sweetly Solemn Thought

(Duet, S. and A.) ..... Ambrose-Bliss

ORGAN

Petite Marche ..... DuBois-Rogers

SUNDAY MORNING, November 8th  
ORGAN

Sabbath Calm ..... Christiani

ANTHEM

(a) O Gladsome Light ..... Sullivan

(b) Seek Forth Into Joy ..... Simper

OFFERTORY

He That Dwelleth in the Secret

Place (Solo, B.) ..... Stoughton

ORGAN

Commemoration March ..... Grey

SUNDAY EVENING, November 8th  
ORGAN

Devotion ..... Moller

ANTHEM

(a) The Spacious Firmament

on High ..... Stults

(b) Seek Ye the Lord ..... Scarmolin

OFFERTORY

I'm a Pilgrim (Duet, S. and A.) ..... Jones

ORGAN

March ..... Gounod-Roberts

SUNDAY MORNING, November 15th  
ORGAN

Introspection ..... Hartmann

ANTHEM

(a) Come, Oh Thou Traveler

Unknown ..... Noble

(b) God of Mercy, God of Grace

Morrison

OFFERTORY

Praise Ye (Trio, S. T. and B.) ..... Verdi

ORGAN

Postlude in C ..... Schuler

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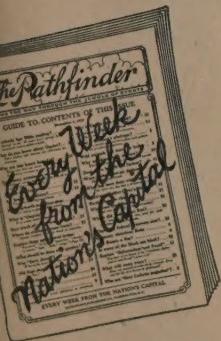
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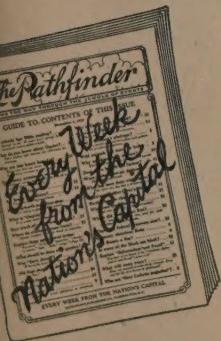
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